Metropolitan Borough of Wandsworth

WEST HILL PUBLIC LIBRARY.

LENDING DEPARTMENT.

Charge No. 24643 Class No. 914.21

The Lending Library is open every Weekday, except Good Friday and the following day, Christmas Day, and all Public Holidays, between **10 a.m. and 8 p.m.** On **Thursdays** the Library is open from 10 a.m. till **1 p m**.

☞ **The time allowed for reading this Book is FOURTEEN DAYS.**

Every Book must be returned to the Library from which it was borrowed within **Fourteen Days** from the date of issue. In default the borrower shall pay a **Fine** at the rate of **One Penny** for the whole or any portion of the first week after the time allowed, and at the rate of **Twopence** for each succeeding week or portion thereof.

A Borrower's Ticket is not transferable, and no book can be issued except on its presentation.

Borrowers losing their tickets must give immediate notice of the loss, in writing, to the Librarian, as they and the Guarantors will be held responsible for any books taken out with such tickets.

Books are not issued to children under 10 years of age.

Fines will be strictly imposed for marking or turning down the leaves of books, or for allowing books to get soiled or wet.

Any damage done to books will be chargeable to the **last Borrower**. Borrowers should, therefore, examine books on receiving them, and call attention to any fault, in order that they may not be charged with the same.

Books may be renewed if not required by another reader. Books must be returned to the Library to be renewed.

This book must not be taken into any house in which there is infectious disease.

W. T. BRADLEY, *Principal Librarian.*

WES
The
C
AU
AU
S
NO
DEC
DEC 3
JAN
FEB
FEL
FEB 2
200 314 758 5B

LONDON'S
OLD LATIN QUARTER

PUBLIC
WANDSWORTH
LIBRARY

THE MARCH TO FINCHLEY, AFTER HOGARTH

Showing the North End of Tottenham Court Road

LONDON'S
OLD LATIN QUARTER

BEING AN ACCOUNT OF

TOTTENHAM COURT ROAD

AND ITS IMMEDIATE

SURROUNDINGS

BY

E. BERESFORD CHANCELLOR

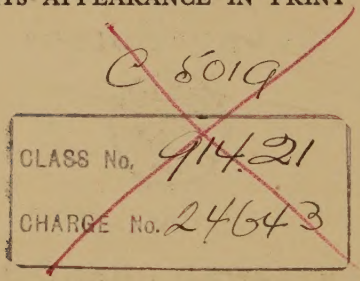
M.A., F.S.A.

JONATHAN CAPE

THIRTY BEDFORD SQUARE

LONDON

I DEDICATE
(IN THE OLD-FASHIONED WAY)
THIS BOOK TO MY FRIEND
AMBROSE HEAL
WHO ASKED ME TO WRITE IT
WHO HAS HELPED ME
WITH INVALUABLE AID AND SUGGESTIONS
AND TO WHOM IS DUE
ITS APPEARANCE IN PRINT


C 501Q
CLASS No. 914.21
CHARGE No. 24643

942.142 CHAN
200 314 758

FIRST PUBLISHED IN MCMXXX

PRINTED IN GREAT BRITAIN BY
BUTLER & TANNER LTD
FROME

LIST OF CONTENTS

THE AREA AS SEEN IN OLD MAPS AND PLANS Page 9

TOTTENHAM COURT, THE ADAM AND EVE, KING JOHN'S PALACE, AND THE FARTHING PIE HOUSE 28

TOTTENHAM COURT ROAD (WEST SIDE) 71

Including Bozier's Court (p. 91), Hanway Street (p. 92), Stephen, Gresse, and Percy Streets (p. 96), Windmill Street (p. 99), Kirkman's Place and Goodge Street (p. 101), Tottenham Street (p. 107), Howland Street (p. 124), Maple Street (p. 125), Grafton Street (p. 126), Warren Street (p. 127)

TOTTENHAM COURT ROAD (EAST SIDE) 132

Including Beaumont Place (p. 133), Grafton Street (p. 134), University Street (p. 139), Mortimer Market (p. 140), Francis Street (p. 143), Capper's Farm (p. 146), Chenies Street and Alfred Mews (p. 156), Store Street (p. 158), Bayley Street (p. 160), Bedford Avenue (p. 160), Great Russell Street (p. 160), Montagu House (p. 160)

MAIN STREETS ON THE WEST SIDE OF TOTTENHAM COURT ROAD 181

Including Cleveland Street (p. 181), Berners Street (p. 186), Newman Street (p. 196), Charlotte Street (p. 202), Fitzroy Street (p. 211), Rathbone Place (p. 213), Whitfield Street (p. 223)

LIST OF CONTENTS

MAIN STREETS ON THE SOUTH AND EAST SIDES OF TOTTENHAM COURT ROAD Page 226

Including St. Giles's (p. 227), Dyott Street and Nottingham Street (p. 231), Bainbridge Street and Buckridge Street (p. 238), Vine Street and Plumtree Street (p. 241), Bloomsbury Street (p. 242), Gower Street (p. 245), Southampton Street (p. 253), Huntley Street and Thornhaugh Street (p. 258), Ridgmount Street (p. 260)

FITZROY SQUARE AND BEDFORD SQUARE 261

APPENDIX—LIST OF LOCAL TRADE CARDS 281

ILLUSTRATIONS

THE MARCH TO FINCHLEY, AFTER HOGARTH, SHOWING THE NORTH END OF TOTTENHAM COURT ROAD (*in colour*) *Frontispiece*

REMAINS OF KING JOHN'S PALACE, NEAR TOTTENHAM COURT ROAD *facing p.* 20

THE TOTTENHAM COURT ROAD TURNPIKE, LOOKING SOUTH, 1813 20
After Rowlandson

TOTTENHAM COURT. THE REMAINS OF THE OLD MANOR HOUSE—LATER THE ADAM AND EVE TEA GARDENS 30

PLAN OF THE AREA DESCRIBED 56
Taken from Rocque's Plan of London, 1746

WHITEFIELD'S TABERNACLE IN TOTTENHAM COURT ROAD. 1764 64

PLAN OF THE AREA DESCRIBED 82
Taken from Horwood's Plan of London, 1799

TOTTENHAM COURT ROAD FROM NORTH TO SOUTH. TALLIS'S VIEWS (CIRCA 1838) 92

TRADE-CARDS OF TOTTENHAM COURT ROAD DISTRICT 132
(See pp. 283 and 284)

MILLERS LIVERY STABLES, FORMERLY PART OF MACE'S FARM—LATER HEAL & SON'S PREMISES 144

ILLUSTRATIONS

MONTAGUE HOUSE—LAST STAGE OF THE DEMOLITION *facing p.* 144
From a drawing made in 1850

THE OLD FARM HOUSE AND 'THE RIDE,' 196
TOTTENHAM COURT ROAD 152

THANET HOUSE, GREAT RUSSELL STREET 164

DYOTT HOUSE IN DYOTT STREET 164

TRADE-CARDS OF RATHBONE PLACE AND BERNERS STREET 194
(See p. 285)

INTERIOR OF S. AND J. FULLER'S TEMPLE OF FANCY, 34 RATHBONE PLACE 222

THE MAIDENHEAD TAVERN IN DYOTT STREET 236
Front and back views.

THE EAST SIDE OF FITZROY SQUARE 264

THE EAST SIDE OF BEDFORD SQUARE 272

TRADE-CARD OF A TOTTENHAM COURT ROAD CABINET-MAKER (CIRCA 1770) 282

PREFATORY NOTE

THERE is perhaps no part of London which has in the past been so closely identified with the Fine Arts as has the area with which the following pages deal. On the other hand, although artists have by no means entirely deserted this neighbourhood, that distinctive characteristic is to-day not specially observable either in its main or subsidiary streets. It is for this reason that I have called this book *London's Old Latin Quarter.*

To identify by name this area of London with the world-renowned area of Paris, known as The Latin Quarter, might seem strange to those who have long regarded Chelsea as the chief artistic centre of our city. But that in doing so I am not protesting too much those who read this book will, I think, agree. For with the Tottenham Court Road and its immediate neighbourhood have been associated an extraordinary number of painters and labourers in other fields of the Fine Arts, especially during the closing years of the eighteenth and the earlier ones of the nineteenth century.

But apart from this particular claim to attention, this area is instinct with historical, literary, and topographical interest; and as it has not been dealt with as a whole for a number of years, such books as have been concerned with it, Parton's, Dobie's, Miller's, Palmer's, etc., being long out of date, I

make no apology (I fear, besides, that I am so hardened an offender in this respect that it would be affectation on my part to do so now) for adding yet another volume to those already groaning shelves on which the vast and daily increasing library of London topography reposes.

This book is not a history of any particular parish; the boundaries I have set myself are quite arbitrary ones, and have been chosen as embracing that portion of London which developed itself out of open fields so late as the eighteenth century. About this part when houses began to arise, artists congregated for the sake of the rural amenities still attaching to its immediate surroundings; just as in Paris they did in the Montmartre and Montparnasse quarters for similar seasons.

In addition to the old authorities, reference to which will here and there be found in the course of these pages, there is one particular source of information which I should like to specify: this is the remarkable collection of manuscripts, books, prints, etc., connected with the parish of St. Pancras, assembled by the late Ambrose Heal, Esq., which he bequeathed to the St. Pancras Public Library.

Besides this, I have received much help from a number of friendly people, and I here tender them my deep thanks in this general, but not less grateful, way.

E. B. C.

LONDON'S
OLD LATIN QUARTER

THE AREA
AS SEEN IN OLD MAPS
AND PLANS

THERE are certain quarters of London which, full of interesting associations as they are, yet seem from some cause or other to have been disregarded by topographers and thus, so far as their earlier history is concerned, are practically unknown to the man in the street, to use an epithet that the newspapers have applied and which fits most of us.

In such compilations as those giving lists of streets, with the names (and little else) of once famous residents, you may get into momentary touch with portions of such areas, and by the help of the imagination can to some extent visualize their character; but when you would extend your investigations, you find that although there be plenty of matter to be drawn upon, few attempts have been made to give it cohesion and completeness.

The immense London north of Oxford Street has, as it appears to me, specially suffered from this lack of systematized attention, so to phrase it. It would seem as if that highway, which did not take on the semblance of an urban thoroughfare till the closing years of the seventeenth century – when the ground

beyond it on the north was practically still nothing but open fields – has formed a sort of barrier to topographical investigation in this direction and that we are apt to regard what lies beyond it in the way of building development, as too recent to be historically interesting and, therefore, not worthy of being systematically considered.

That many things have, as a matter of fact, been written about portions of it, goes without saying: its squares have been included in a book specially concerned with that particular form of earlier town-planning; its parishes – St. Giles and St. Pancras, Marylebone, and so forth – have been investigated by earlier writers; the pleasure haunts which, in days that were beginning to be sophisticated, dotted its then rural fastnesses, have been dealt with by later ones. But in spite of this it has not received anything like the attention bestowed so lavishly and with such unabated energy on those portions of the city south of what used to be called the Road to Tyburn or the Road to Uxbridge, but is now the crowded and cosmopolitan Oxford Street. The consequence is that the area described in the following pages, which, I may parenthetically state, is largely an arbitrary one,[1] not specially concerned with parochial divisions but simply with the Tottenham Court Road and its immediate neighbourhood, has come to be regarded with incurious eyes by those who seek to reconstruct the London of the past in other direc-

[1] It, however, coincides, more or less, with the division of the area, as described by Parton in the fifth chapter of his *History of St. Giles's Parish.*

tions with that almost bloodthirsty zeal which characterizes your born topographer.

To particularize this somewhat general statement, let me for a moment take the case of the thoroughfare which forms the *clou*, so to speak, of the following pages. What to the majority of people does the Tottenham Court Road connote, and not only to the majority but even to the more select band which delves so energetically among the past annals of the city of London? It connotes, unless I am very much mistaken, a long and not very attractive thoroughfare, lined with many small shops of quite indifferent character, among which, however, rise here and there, *rari nantes*, in the *gurgite vasto* of the commonplace, those giant headquarters of commercial activity, such as the *emporia* (to use a word which has been ousted by the American 'Stores' as indicative of something larger and more impressive than the ordinary shop) of Messrs. Maple & Co., Messrs. Shoolbred & Co., and Messrs. Heal & Son. The presence of these world-renowned centres attracts to the Tottenham Court Road those who would otherwise in all probability never enter it or pass through it, and has given it its now recognized title of the Furnishing Street of London.

But how many of these visitors are conscious of an area of the past here: not a past going quite so far back as the remote period of the infant Strand or Fleet Street, perhaps, but a past of a respectable antiquity, as we judge antiquity in London, and certainly one as interesting in its annals as is that connected, say, with Kensington High Street or Oxford Street itself.

I believe I have discovered a reason, if not one covering the whole subject, for this neglect of certain London areas. I find it in the fact that few main streets, running north and south, exert the same fascination on the imaginative explorer as those running east and west. For one thing, of course, they are as a rule, with the marked exception of St. Martin's Lane, of younger growth. When highways began to be formed they generally took the latter direction – even down to the last century there were practically no important thoroughfares save Bond Street linking up central London with the north. Park Lane as such, and Regent Street of the width we know it, were products of the early nineteenth century; while Kingsway and Shaftesbury Avenue and Charing Cross Road are of our own day – and it was only when urban developments spread that arteries of important character were formed, north and south, from what had hitherto been country roads or narrow and winding streets. So much, indeed, is this the case that Marylebone Lane and, to a lesser degree, Bond Street, are practically the only thoroughfares linking up north and south London, which still possess an antiquarian and historic air, and even the latter is of relatively modern origin.

But whatever the reason (and I merely throw out the one I have ventured to give, in a suggestive way), there is little doubt that such a highway as Tottenham Court Road, which from its very name ought, one would have thought, to strike the imagination, has suffered by the overlaying, as it

were, of its earlier memories by later and not, it must be confessed, such invariably impressive associations. Like the majority of London thoroughfares, it and its subsidiary streets are, however, full of hidden interest, but as in the case of a palimpsest patience is required to unravel its secrets. That from an antiquarian as well as an architectural point of view they have possessed, and in some cases still possess, attraction and significance I will attempt to show. Here and there still linger examples of the matured brickwork and the building convention of an earlier day, as anyone wandering in this area, with alert eye, can perceive; that many of the houses have been inhabited by notable people, the Rate Books and similar records prove; and that in consequence of the artistic proclivities of many of these past residents, this particular portion of London's immensity has a sort of prescriptive right to be regarded as London's old Latin Quarter, will, I believe, be apparent to such as may care to read the following pages.

Before dealing specifically with the four main thoroughfares which fall within the scheme of this book: Tottenham Court Road, as the approximate centre of our area, Cleveland Street [1] and Berners Street as the western boundary of that area, and Gower Street as its eastern limit, as well as concerning the many subsidiary streets, courts and alleys, and the two squares – Fitzroy Square and Bedford

[1] Cleveland Street is not such an arbitrary boundary as might at first be thought, for it was in the line of the Parish Boundary of Marylebone and St. Pancras.

Square – which are contained within its boundaries, I want to say something generally about this quarter, first as it was in what may be termed its virgin state of rusticity, and then as it appeared when it gradually assumed an urban and increasingly sophisticated character.

This can best be done, in the first place, by a study of maps and plans showing it in these successive stages of development; and in order to illustrate my description small reproductions of the more important of such maps and plans are given in this book, so that the reader can at a glance follow more clearly, by a study of such aids, what I have to say on the subject. There is nothing more interesting, don't you think? than poring over a map or a plan when by so doing one can follow the gradual growth of an area, by a comparison of those of varying dates. This study seems to me to be the reverse of a dry-as-dust method (than which nothing is more tedious), and is not dissimilar from an examination of successive photographs by which the infant is seen passing into childhood, developing into manhood, and finally becoming, as it were, settled in maturity. The only drawback to such an analogy is, of course, the fact that a city never does reach maturity, but is always progressing towards it. Hence, especially in such a case as this, the dangers that beset all analogies, and the wisdom of resorting to those concrete facts which I shall now proceed to place before the much-enduring reader.

If, then, we examine Agas's plan of *circa* 1560–70, as well as that of Braun and Hogenburg, of 1572,

we shall see such a landmark in this neighbourhood, in the form of the church of St. Giles's-in-the-Fields, the predecessor of the present structure, and then actually surrounded by meadows; and to the west of it a country road going north from what is called 'The Waye to Uxbridge.' This country lane, for it is little more, represents what Tottenham Court Road was like during the reign of Queen Elizabeth. We see there not a semblance of a building, not even one of those exiguous inns which were not infrequently the precursors of building development. Some cattle grazing about intensify the pastoral air of which the fields and hedgerows are eloquent. Nor was this, then, even the beginning of the country in this direction, for so much farther south as what is to-day Leicester Square was at that time as rural, the first indication of houses being to the south of the old church of St. Martin's-in-the-Fields, then but recently erected by the orders of Henry VIII, and forming part of what was in those days the village of Charing.

Even after a century had elapsed little or no progress had been made in transforming the country lane leading to Totenhall, as it was then called, into the semblance of an urban thoroughfare. Houses certainly had sprung up around St. Giles's Church and along the north side of what is now New Oxford Street, and, of course, to the south large building development had covered the ground west of Lincoln's Inn Fields and around Covent Garden. But even then, what was to become the parish of St. Giles's was unbuilt over, and only

a small collocation of houses stood at the south end of the road to Tottenham Court, as it is now called. All the area with which we are here concerned is, indeed, shown by Faithorne's map of 1658 to be still as bare as one's hand, as anyone can see by examining that excellent topographical aid to this period of London's history.

By Morden and Lea's great map, issued some twenty-four years later than Faithorne's, we shall observe that our area exhibits but some trifling advance in the matter of development, although buildings are seen tentatively creeping up Tottenham Court Road. But on the south-eastern side of that thoroughfare, Great Russell Street has come into existence and, indeed, is not only almost completely lined with houses, but enjoys the distinction of possessing two of London's most important private palaces: Montagu House (now represented by the British Museum), and Southampton House, which then occupied the entire north side of Bloomsbury Square; these splendid mansions representing the farthest point west, on the north side of the Park, to which fashion had then penetrated by building such princely abodes. Less exigent fashion had, of course, already adopted such places as Golden Square and Soho Square, and great houses had arisen years before in Piccadilly, near which thoroughfare Lord St. Albans had inaugurated the west end by the creation of St. James's Square. But Montagu House and Southampton House were, in the quarter we are investigating, pioneers of such immense structures, and their proximity no doubt

largely helped towards the first gradual and then rapid development of the open ground on both sides of Tottenham Court Road.

What that development had become by the middle of the eighteenth century, soon after Defoe had predicted that 'Great Russell Street is in a fair way to shake hands with Tottenham Court,' can be gauged by a study of Rocque's great map of approximately that date (1746). In some respects it is disappointingly meagre; but so far as it goes it is interesting. On the east side, curiously enough, there is little to show in the way of buildings. At the south-east corner are some structures, among them a Brew House, the forerunner of Messrs. Meux's famous establishment, and the houses on the north side of Great Russell Street have crept round the corner and have advanced some way up the main thoroughfare. But the Pound still remains with a pond behind it, on the east, and a large timber-yard is there, immediately to the north of a country lane on which one side of it abuts, represented, by the way, by the present Store Street; while there can be seen a block of buildings at the corner of another lane, the Francis Street of to-day, where Messrs. Heal & Son's new block of buildings is now in progress. And these, on the east side of Tottenham Court Road, are all the habitations there were in the year 1745; the large area now thickly covered with houses, between the main thoroughfare and Gray's Inn Road, being still that vast open space known as Lamb's Conduit Fields.

On the west side of Tottenham Court Road,

however, building had proceeded with considerable activity, probably owing to the development, during the years 1717 and 1718, of the Cavendish-Holles property farther west, with Cavendish Square as the focal point of a number of adjacent streets, and the formation of Oxford Market as a convenient 'store' for the growing population of this district.

Thus we see that from the south-west corner of Tottenham Court Road, where, by the way, a block of buildings stood out in a small street forming a by-way, then known as Tottenham Court Alley and later as Bozier's Court, houses had by now extended up the thoroughfare nearly to the spot where Whitefield's Chapel was to come, and close to the piece of water known in former times as The Little Sea. Then Rathbone Place [1] and Hanway Street had come into existence, but although Berners Street had been begun and is marked by name in Rocque's map, it soon dwindles into a mere pathway at its northern end, through what was yet undeveloped ground beyond.

Farther up Tottenham Court Road, some houses known as Paradise Row are marked, and a set-back

[1] In connection with the various ponds which once existed in this neighbourhood, the Hon. Henry Cavendish published, in 1767, an article on 'Experiments on Rathbone Place Water,' which first appeared in the Philosophical Transactions of the Royal Society, and was subsequently published in pamphlet form. In it a pond 'at the end of Rathbone Place' is referred to, but which end is not specified; Cavendish remarks, however, that at the time of his writing a pump indicated its former existence. It was with this water that he experimented.

in the pavement at this point in the present thoroughfare indicates the position of this little block of habitations. Still farther up, at the junction of the Euston Road (then a mere lane to the north-west of Tottenham Court Road, and continued as a narrow pathway across the fields on the east of that thoroughfare), we see marked the Turnpike, with the Adam and Eve Tavern at the west corner, and the farm-house where the King's Head Tavern and Figg's so-called Boarded House, afterwards to become associated with the more famous pugilist Broughton, were situated at the east corner of Tottenham Court Road.

As I have indicated, the beginnings of the Euston Road can be traced in Rocque's map, on which a narrow pathway, known as the Green Lane, roughly corresponds with the present Cleveland Street, which, by the way, was known earlier as Upper Newman Street, but had been given its present name by the time Horwood produced his large and specialized map of London in 1794.

At the top of Green Lane, on the west side, stood the Farthing Pie House, with a pond just to its south, and on the north of the highway later to become the Euston Road, facing the Pie House, was a farm-house belonging to one Bilson, which stood at the junction of what is now Osnaburgh Street, but was then a country lane, with an inn – the Queen's Head – a few hundred yards up it on its west wide. To the west of the Farthing Pie House there was no highway, but on its east there was a considerable road, bordered, however, still by

hedgerows, which terminated at Tottenham Court Road where the Turnpike (immortalized by Rowlandson) then stood, and where the old buildings representing the ancient Tottenham Court itself, a structure that then immediately abutted on the main thoroughfare, existed. From the back of this mansion paths radiated through the adjacent fields; but there was no regular roadway to the east until about the closing years of the eighteenth century, when we find one marked on a map issued by John Andrews in 1792.

J. T. Smith, in his gossiping *Book for a Rainy Day*, refers incidentally to one or two of the architectural features here mentioned. Thus he tells us that what had formerly been Bilson's Farm was, in his time, carried on by one Richard Kendall, and he adds that he remembered seeing there 'eight or ten immense hayricks all in a row.' 'It stood,' he says, 'on the site of the commencement of the present Osnaburgh Street, nearly opposite the Green Man, originally called the Farthing Pie House.' As I shall be dealing with these landmarks later on, I need not enlarge on them here, but proceed with a description of our area as it appeared in its gradually developing form as the years progressed. That development is indicated by successive smaller maps of London which appeared in some numbers at the close of the eighteenth and the beginning of the nineteenth century. Thus, for instance, we find in Carey's map, dated 1792, that not only had the houses on the west side of Tottenham Court Road been reinforced by a whole colony of buildings

REMAINS OF KING JOHN'S PALACE
Near Tottenham Court Road

THE TOTTENHAM COURT ROAD TURNPIKE
LOOKING SOUTH
After ROWLANDSON, 1813

behind them, thus linking this quarter with the Cavendish-Holles estate by a veritable network of streets, but that the tentative efforts in building on the east side of the thoroughfare had made headway as far north as Pancras Street, up to which Gower Street had also by then reached. But even then, beyond this point only two small blocks of houses faced Tottenham Court Road, and all the ground behind as far east as the Foundling Hospital was still open fields, south of the present Euston Road, crossed by a narrow lane known as the Duke of Bedford's Road, which communicated, by way of Southampton Row, with Somer's Town, and had but a solitary building upon them, called the Bowling House, with its ample bowling-green, and close by a house designated The Boot, no doubt a tavern, conveniently adjacent.

In the course of a few years, however, some marked changes and additions were made to the buildings in this part, greatly altering its general character. Thus if we examine Horwood's great map, which was brought down to the year 1799, we shall see that the north-east corner of Tottenham Court Road had by that time been completely built over, as far south as nearly opposite the spot where Grafton Street joins the main artery, while some detached buildings faced the roadway just to the south of the houses in Tottenham Place, on the east side, masking the still open ground behind, on which a considerable piece of water, one of the larger of the many ponds once existing about here, is shown. At this time the northern portion of Gower Street was

called Upper Gower Street, and ended in a cul-de-sac, a barrier separating it from the large open space containing the pond referred to, on the site of which some of the buildings of University College now stand.

As most people are aware, one of those violent excesses of structural development to which London is periodically exposed took place during, roughly, the first quarter of the nineteenth century (our present excesses in this direction form, as it were, a century-later repetition of it), and among the pseudo-classic edifices to which our forefathers were apparently so devoted, and which then began to arise in such profusion in England generally, was this very college which came into existence in 1827, and concerning which I shall have more to say in a subsequent chapter.

I mention this because this year brings me conveniently to a very important map which appeared during its course: I mean that published by Greenwood, and based on a systematic survey carried out during the three preceding years.

By this map we shall see that the whole of the Tottenham Court Road area embraced in this book had by that time been covered with streets and houses. Some of these streets have since that time been re-named and otherwise altered, but for all practical purposes their alignments are the same as they were a century ago, although, of course, gradual rebuilding has wholly changed not only the main thoroughfare but many of the subsidiary ones, so far as the elevations of the buildings in them are concerned.

We may thus regard the completed region, that is the region more or less thoroughly urbanized (to use the word) and bereft of its one-time rural character, as being approximately just a century old. As we have seen, however, a very large portion of its history is concerned with days before building had become rampant here, and when what was then a wholly countrified area was resorted to by the jaded Londoners of Georgian days, who came here to recreate themselves in the open fields, to fortify their frames at the Farthing Pie House or the Adam and Eve, to regard with curiosity the old Manor House, or to investigate the ruins of the gradually diminishing palace, the annals of which are said to have gone back to the days of King John and to have had a quasi-royal association in the one-time supposed presence here of the Lord Protector.

If the gradual change which came over our area can thus be followed in the succession of maps and plans of London, issued at intervals from about 1560 to about 1860, more particular and specialized information can be obtained from such sources as 'The Plan of the New Road from Paddington to Islington,' issued in the year 1756. This shows us not merely the general outlines of all this part, but gives the names of the owners of the various properties of which it then consisted. This plan, of course, only incidentally touches Tottenham Court Road, and indeed exhibits nothing to the west of that thoroughfare; but on the east side of it we find the area to the north of what is now Bedford Square marked simply as 'The Duke of Bedford's'; that

portion between it and the road, now roughly Alfred Place, being described as 'The City Lands.' Just to the north is a plot of ground called 'The Duke of Newcastle's,' and beyond that again is one marked as belonging to the Duke of Grafton, perpetuated by the Grafton Street of to-day. Again, to the north of this we see 'Mrs. Capper's Farm,' on the site of which Messrs. Heal's premises now stand; while on the west is another plot marked as appertaining to the Duke of Bedford, who, by the way, is shown as owning most of the ground between Tottenham Court Road and the thoroughfare known, and before referred to, as the Duke of Bedford's Road, represented now by Gower Street.

Yet another specialized plan of the city, at a still earlier period (over a century earlier indeed), exhibits a particularly interesting feature in our examination of this part of the London of the past. The plan to which I refer is one prepared by Mr. N. G. Brett-James, in order to illustrate certain statements made by William Lithgow in his short *Surveigh of London*, published in 1643. Lithgow, that inveterate globe-trotter, made a journey from his native Scotland in order to perambulate London for the express purpose of inspecting the chain of forts which had just then been thrown up to intercept the anticipated entrance of the city by Charles I and his army coming from Oxford. One of these forts here specially interests us, namely that which was situated a little to the west of Tottenham Court Road, in an angle formed by the junction of that thoroughfare with 'The Waye to Uxbridge,' otherwise Oxford

Street. This was known as Crabtree Fort. Now in Chamberlain's *History of London* there is a plan on which Crabtree Street is marked, it being the fourth turning, going north, up Tottenham Court Road, and is to-day represented by Goodge Street. This street not only perpetuated the name of the fort itself, but also that of the plot of ground, known as Crabtree Field, from which of course the defence took its name. I may here incidentally state that in the Parish Books for the year 1717 it is recorded that the authorities were at that time in treaty for the purchase of a piece of ground in Crabtree Field for parochial purposes; while two years later, we gather from the same source that a Mr. Cheevley, clerk in Chancery, was paid £55 17*s*., apparently as fees 'in a cause depending between the Parish and others,' about a certain piece of ground here which was undoubtedly identical with the portion of Crabtree Field mentioned in the earlier entry.

This field, by the way, possessed an alternative title, for on a manuscript plan dated 1776, prepared in connection with another lawsuit, is inscribed 'A Plan of Crabtree Field, otherwise Walnut Tree Field, held under the Manor of Tottenham in the Parish of St. Pancras, one undivided fourth part of which belongs to William Goodge, Esq.'; this gentleman giving his name, of course, to the street subsequently run through his property.

Crabtree Field extended from just north of Whitefield's Chapel to Black Horse Yard by Hanway Street, and east and west from Tottenham Court Road to Gresse's Mews, near Rathbone Place, and

the actual site of Crabtree Fort was, we are told, not far from Frascati's Restaurant. In the Parish Books there is one reference to this defensive work, and although the date of the year is uncertain, it may be assumed to have been somewhere in the 'forties of the seventeenth century. The entry runs thus:

'16—. Rec^{d} of Richard Bigg Esq., (formerly paid by Mr. John Hyde, then churchwarden) for taking off and setting up againe the chaines and locks from the post for the fortification, by order of the committy of Militia, the some of £1 5. 0.'

Almost opposite Crabtree Fort, and approximately on the spot where Messrs. Meux's Brewery was later to be erected, was another defence known as St. Giles's Fort. Of this we have no information; but we know that, in course of time, it shared the fate of all those other fortifications which were thrown up at a time of great excitement and apprehension, and to the formation of which not only the citizens but their wives and children lent their unaccustomed aid. For after their use was over, although, as everyone knows, it was never actually tested, these forts were dismantled, and when difficulties began to grow acute between the Army and the Parliament, the former insisted on the surrender to it of these defensive works on the west side of the city, including, of course, Crabtree and St. Giles's Forts. But this demand was apparently made, merely in order that they should be destroyed, the military authorities not wishing to have them retained as being too expensive to keep up, a fact which had been proved

by the many local claims made in connection with them in the form of compensation for the ground they occupied and so forth, and so they were summarily demolished.

In addition to the plans to which I have here drawn attention, there exist, of course, a number of others of a still more specialized character, such as those that exhibit portions of the area with which we are concerned, often on a large and elaborate scale. Of such is the so-called 'Topographical Survey of the Borough of St. Marylebone as incorporated by Act of Parliament 1832,' which, although dealing chiefly with areas outside our purview, includes certain parts of our area. There is also, in the possession of Mr. B. B. Foyster, who very kindly permitted me to inspect it, the 'Plan of Crabtree Field, otherwise Wallnut Tree Field, with Manor of Tottenham,' made in the year 1776, and forming what is known as the William Goodge Estate Survey, to which I have before referred.

From such maps and plans as these much valuable information (incorporated in the following pages) has been gained as to the exact alignment of the old streets, the position of various landmarks, the names of past owners, and so forth. But more easily accessible to the general reader are the earlier ones to which I have drawn attention as well as those valuable additions to Strype's edition of Stow's *Survey of London*, which are included in the 1720 edition of that work, and take the form of plans of the various parishes, produced by Richard Blome.

TOTTENHAM COURT
THE ADAM AND EVE, KING JOHN'S PALACE, AND THE FARTHING PIE HOUSE

I HAVE attempted in the foregoing chapter to show, by the aid of successive maps and plans, in how rural a state this part of London remained down to the beginning of the nineteenth century, and the reader will not therefore be so surprised as he might be if he judged merely by the crowded and busy aspect of the main thoroughfare, and even of the subsidiary streets, to find Gay in his *Epistle to Pulteney* asserting that

'When the sweet-breathing spring unfolds the buds,
Love flies the dusty town for shady woods,
Then Tottenham fields with roving beauty swarm.'

But from its earliest days, down nearly to the middle of the eighteenth century, Tottenham Court Road partook of the rustic character of the even less sophisticated area around it; only its southern end being built over, and that but in an irregular and piecemeal fashion. This is evidenced by certain poetical allusions that have survived concerning the spot, one of the earliest of which is contained in

Wither's *Britain's Remembrancer*, dated 1628, in which we are told that:

'– Hogsdone, Islington and Tothenam Court
For cakes and cream had then no small resort.'

Half a century later the place appears to have been in no less request on account of similar delights, and in *Poor Robin's Almanack* for May, 1676, the fact is thus emphasized:

'Ladies now to take the air,
Unto Hide Park do make repair,
Whilst many Londoners resort
For cakes and ale to Totnam Court.'

No doubt other poetic references to the popularity of the neighbourhood for 'cakes and ale' and all that the words connoted in those days, from Falstaff downwards, would be forthcoming if they were diligently sought for, although they would probably hardly repay a systematic search, as such things have a habit of becoming mere repetitions. The fact is, of course, that once such an easily accessible place had become known, its attractions continued and were only extinguished when bricks and mortar began to obliterate the rural character of the spot. It was close upon a century before this occurred, however, and in the meantime Tottenham Court with its proximate Adam and Eve and not far distant Farthing Pie House, to say nothing of other taverns and tea gardens which sprang up in its vicinity in such abundance during the earlier years of the eighteenth century, was one of those pleasure haunts

to which all classes at first resorted and which only in their decadence became gradually vulgarized.

We possess at least one poetic plaint at the lost rurality of this spot, and that occurs in a piece entitled 'Lament on the Northward Spread of London,' among Charles Jenner's *Town Eclogues*, printed in 1772:

> 'In vain, alas! shall City bards resort –
> For pastoral images to Tottenham Court,'

which is presumably the wail of one who had at an earlier date been inspired by the green fields and countrified lanes which had, by the time he wrote the above lines, disappeared before the first of those great metropolitan extensions to which nowadays we have become inured.

One of the chief things that annually added to the concourse of citizens in this locality was the Fair which was held here, at the beginning of August, in the fields on the east side of the hedgerow that then protected the roadway running from St. Martin's-in-the-Fields to the old tavern known as Toten Hall and later as the Adam and Eve Tavern. This Fair, which in its early days was no doubt akin to others in the more central parts of London, such for instance as Bartholomew's Fair and May Fair, gradually degenerated into the rowdy character which these better known ones in time assumed. Indeed, there is evidence of its having become in the course of years a kind of carnival where low buffoonery and what were then known as comic

TOTTENHAM COURT

The remains of the old Manor House, later "The Adam and Eve" Tea Gardens

SHEPHERD *delin.* Published, 1813

interludes were exhibited; and the general standard of morality and manners sank so low that the magistrates determined to take steps for its suppression. So early as 1717 we find signs of parochial disapprobation with the habits of those resorting hither, for on the 22nd of August of that year the *Flying Post* records that the justices had issued a warrant against 'profane swearing, riotous and disorderly actions, and lewd and blasphemous expressions occurring at Tottenham Fair.'

In the *Daily Courant* for July 22, 1727, a still more precise and drastic proclamation was issued to much the same effect, incidentally proving that the earlier action of the authorities, if it had any effect at all, was obviously but a temporary one. This Proclamation is headed as follows:

'Tottenhoe, alias Tottenhall, alias Tottenham Court in the Parish of St. Pancras.'

It proceeds to state that in consequence of unlawful games and plays which were then taking place, with the result of 'encouraging crowds, etc., riots and misdemeanours; and whereas all such players of interludes are deemed rogues and vagabonds,' and the 'keeping of public gaming-tables and gaming-houses' encouraging vice and immorality, 'debauching and ruining of servants, apprentices, and others, as well as the disturbance of public peace,' it was determined to put an end to all these sources of annoyance.

The *Craftsman*, for August 25, supposed that this order would be carried out, but had to confess that

the plays and interludes were apparently proceeding to be exhibited in defiance of the magisterial injunction, and it adds that the Fair was 'frequented by pickpockets, sharpers, foot-pads, bawds, and common whores.' Indeed, little attention appears to have been paid to the instructions of the civic authorities, for three years later examples are given of the same kind of performances, as had before been reprehended, still taking place and with, if anything, increased vigour. As an example of such the name of one of them may be given: 'The Rum Duke and the Queer Duke, or a Medley of Mirth and Sorrow,' which was performed on August 8, 1730, at 'Reynolds's great Theatrical Booth in Tottenham Court.'[1]

Reynolds was one of the impresarios who took the opportunity of this annual Fair to exhibit such plays as may be supposed to have appealed to the sentiments of a heterogeneous crowd of sightseers. Others who did so were Fielding and Hallam, who set up what they called their 'Great Booth' near the Turnpike, close to the spot where Tottenham Court Road joins the Euston Road, and here, *inter multa alia*, 'The Mad Lovers' was performed on August 10, 1738. Yet another 'Great Booth' was that run by the combined efforts of three managers: Lee, Harper, and Petit. Boxing contests varied the more peaceful entertainments provided by stage plays and what would, at an earlier period, have been termed drolls, and one of these, between Taylor and Carpenter, the latter of whom was defeated, enlivened the proceedings of the Fair held in 1740.

[1] The news-sheet advertisement of this is given on page 34.

The two following advertisements, one issued by French and the other by Reynolds, show us the type of entertainment provided for the frequenters of Tottenham Court Fair.

'April 9, 1748. At the Amphitheatrical Booth at Tottenham Court, on Monday next (being Easter Monday), Mr. French, designing to please all, in making his Country Wake complete by doubling the prizes given to be played for, as well as the sports, has engaged some of the best gamesters, Country against London, to make sides. For cudgelling, a laced hat, value one pound five shillings, or one guinea in gold; for wrestling, one guinea; money for boxing, besides stage money. And, to crown the diversion of the day, he gives a fine smock to be jigged for by northern lasses against the Nymphs to the westward of St. Giles's Church,[1] to be entered at the Royal Oak, in High Street, by Hob, Clerk of the Revels, or his deputy. The doors will be opened at eleven o'clock; the sport to begin at two. Cudgelling as usual before the prizes. Best seats, two shillings; Pit and First Gallery, one shilling; Upper Gallery, sixpence.'

French, by the way, is found issuing another advertisement on May 12 of the same year, in which the chief attractions of his booth is stated to be six men sewed up in sacks to run six times the length of the stage backwards and forwards for a prize; a prize for wrestling and dancing to the pipe and

[1] A curious print of one of these 'Smock Races' is extant, a copy of which is in the Heal Collection.

tabor; and what was called 'a gladiator's dance.' Reynolds's earlier notice runs thus:

'August 8th, 1730 – at Reynolds's Great Theatrical Booth in Tottenham Court, during the time of the Fair, will be presented a Comical, Tragical, Farcical Droll, called the Rum Duke and the Queer Duke, or a Medley of Mirth and Sorrow. To which will be added a celebrated Operatical Puppet-Show, called Punch's Oratory, or the Pleasures of the Town; containing several diverting passages, particularly a very elegant dispute between Punch and another great Orator[1]; Punch's Family Lecture, or Joan's Chimes on her tongue to some tune. No Wires – all alive! With entertainments of Dancing by Monsieur St. Luce, and others.'

Not infrequently the fifth-rate itinerant actors in these annual plays were reinforced by some of the regular performers from Drury Lane and other London playhouses during the off-season, just as was the case at Bartholomew's Fair and similar places in London. These, no doubt, gave a quasi-respectable air to what would otherwise have been merely vulgar and riotous proceedings, and it is probable that the magistrates were, in consequence, rather lax in seeing that their injunctions were obeyed to the letter. In course of time, however, largely owing to the building development which was gradually taking place in this area, a development that began

[1] Daniell, who quotes this advertisement in his *Merrie England in the Olden Times*, suggests that this other antagonist may have been intended for the notorious 'Orator' Henley.

to cover with streets and houses the field where the Fair used to be held, this annual celebration died out, it being given for the last time in the year 1808.

It was about then that the so-called Gooseberry Fair took its place, and was for a time a kind of humble successor to the larger event. This Fair was held in the immediate purlieus of the Adam and Eve, whose proprietor was no doubt willing enough to encourage anything of the sort which was likely to bring additional trade to his house, and incidentally to help advertise the cakes and ale for which it and its predecessor had been for so many years famous.

Before trying to trace the gradual development of Tottenham Court Road and its subsidiary thoroughfares and by-ways, something must be said concerning the manor from which it takes its name, and the old residence which that name perpetuates.

The Manor[1] of Tottenham is an ancient one, for it is mentioned in Domesday Book, where it is described as being one of 'four caracutes' (a caracute being as much land as could be conveniently cultivated by a single plough), of which, however, only seven-eighths were cultivated. There were, we are told, 'four villeins (i.e. a tiller of the soil and the absolute property of the landowner, otherwise practically a serf or slave) and four cottars' on the land whence 'wood and keep for one hundred and fifty

[1] In early documents referring to the place there is, as usual, a great variety of spelling the name: Tothele, Totanall, Tothall, Tottenhall, Toten Hall and Totnam Hall being found, before it settled down to the now familiar Tottenham Court.

hogs, and about forty shillings per annum from the sale of herbage,' was produced, the rental of the whole being £4. And it was probably in this condition when it became the property of William de Tottenhall, in the reign of Henry III. In course of time the Manor was made a Prebend and for long remained in the hands of the successive dignitaries who held that office.

Among the more eminent of these ecclesiastics were Ralph Flambard, Bishop of Durham, in the twelfth century; William de Dighton, who by the way, had some trouble over pathway rights, as is evidenced by documents dated November, 1379; Ralph de Diceto, Dean of St. Paul's; Anthony Bec, Bishop of Durham; and William of Wykeham, Bishop of Winchester; while Reginald Kentwoode, Dean of St. Paul's, Bishop of Coventry and Lichfield (1614–18) and afterwards of Norwich, and Michael Lot, Librarian of Lambeth Palace, who died in 1790, were among later holders of the office.

During the extended occupancy of these, in some cases notable ecclesiastics, there seems to have been nothing of moment recorded concerning the Prebendary of Tottenhall. Except when it was held by John Mansell, known as the Great Pluralist, in the time of Henry III, when the place was the scene of great festivity at least on one occasion. This was when Mansell gave a sumptuous entertainment in honour of Alexander, King of Scotland, and his queen, then on a visit to the English Court.

Matthew of Paris has left us a description of the scene, which runs as follows:

'When the King (Henry III) approached London, his eldest son Edward, with many other nobles, went to meet him, and the city was decorated in honour of the arrival of the great personages expected; for there were present the King and Queen of England, the King and Queen of Scotland, Edward, and a large number of nobles and prelates. On the festival of St. Augustine, the Teacher John Mansell asked permission to entertain all the noble guests on the morrow, which request was granted him. He, therefore, invited to a magnificent dinner the Kings of England and Scotland, and all the earls, barons and knights, English as well as Scottish; also the Bishop of London, and a great many of the citizens. So numerous, indeed, were his guests, that his house at Tothele was not capable of holding them all; and he caused some large and regal pavilions to be pitched for the accommodation of the guests. Those who partook of this feast were so many in number that seven hundred dishes were scarcely sufficient for the first course of it; and never at any time was any prelate known to be able to provide such a rich and abundant feast, for all were supplied with an abundance of every kind of luxury.'

It is difficult to visualize such a scene at a spot now so changed in every respect as the north end of Tottenham Court Road. But the imagination, with the aid of what one may perhaps term historic memory, can to some extent help us to do so. One sees the great prebendal mansion standing alone amid its gardens and outlying fields, alive with

human activity: silken tents erected in the adjoining closes; gaily caparisoned throngs of the illustrious, the men in armour or in the rich apparel of the wealthier civilians, dotted here and there with the more subdued garb of the menials and the vestments of the minor clergy; the ladies gorgeous in those silks and brocades which in those days were more or less the prerogative of high rank; the clang and glitter of a vast host; and the sights-self, the two monarchs and their consorts, with the princely and valorous heir to the greater of their thrones. . . .

It is among the Pipe and Exchequer Rolls that we find the first record of a family deriving its name from association with Tottenhall, as it was then called. The earliest of these was that John de Tottenhall who was a judge of the great assize in the reign of King John; and at least three successive generations of the same family occupied the Manor, on various tenures. Thus John de Tottenhall's son, William, held it as half a knight's fee from one Fitz Hamon and his representatives in the time of Henry III; while his (William's) son John died in possession of it during the reign of Edward III, on which event *his* son, Richard, paid what was called 'respective aid,' at the creation of Edward, the Black Prince, as a knight, in respect of the Manor, as representing one-fourth part of a knight's fee.

It would appear that the portion of the Manor appertaining to this family consisted of a messuage, a barn, and certain lands and tenements, fifty acres of wood and divers parcels of additional land known

then as Jerves. This property descended to Anthony de Tottenhall, who, towards the end of the reign of Henry VIII, alienated it to a certain Thomas Chapman, a groom of the king's chamber, and apparently a person of some importance in his day. It is not quite clear as to whether or not these lands were identical with those which had become the property of the Carthusians, who, in 1521, are described as possessing a tenement known as Totnal Court. This, however, seems highly probable, as it appears to indicate that the Manor House itself appertained to them. In 1543, however, two men named Gates and Thorowgood are found in possession of part of the property belonging to the dissolved religious body, and it was they who sold it to Sir Andrew Judd, at the beginning of the reign of Queen Elizabeth. Judd died in 1558, after having purchased the Manor in the name of himself and one Henry Fisher. But by some arrangement with Fisher, one supposes, Sir Andrew bequeathed the estate to the Skinners' Company. That that corporation did not, however, enter into possession of its windfall peacefully is proved by the fact that the said Fisher instituted law proceedings against it, for possession of the property, which he claimed as his, and although the Company won the case, it was at no less a cost than £4,000, a very large sum in those days.

To return a moment to the earlier history of the Manor when, as we have seen, it was held by the Dean of St. Paul's as a prebend; it is not quite clear when it passed into this ecclesiastic possession. In 1343 John de Caleton is found holding a court-baron here,

as lessee; while in the same year the prebendary instituted what was called 'a view of frank-pledge,' that is a ceremony at which the inhabitants bound themselves to answer for each other's good conduct. In reference to this undertaking, Hallam says that every ten men in a village were answerable for the general moral behaviour, and that should one of them commit an offence the other nine were bound to make due reparation. The words, therefore, would seem to indicate the security given by franklins or freemen. The particular viewing of Frank-pledge here mentioned was in the nature of a term for completing the lease which had apparently been granted by the prebendaries to John de Caleton.

Considering that for the space of some two centuries little or no history appears to be extant with regard to the Manor of Tottenham, we may assume that, like countries in a similar position, its annals were happy ones. It emerges into a royal connection in the reign of Queen Elizabeth, when it was demised to that sovereign for a period of ninety-nine years, in the name of Sir Robert Dudley.

In this connection a valuable article contributed to the now defunct *Home Counties Magazine*, by Mr. W. J. Hardy, F.S.A., then the editor, may be mentioned, for in it a reference is made to a plan, preserved among the archives at Hatfield House, and described as a 'Plott of Tottenham Court, the Crown Property,' made by William Necton, on April 6th, 1591.' This plan was no doubt made at the time of the transference of the Manor to the Crown, and thus establishes approximately the date

of that transaction. At an earlier date it is known that Sir William Cecil, afterwards Lord Burleigh, possessed a residence here called Tottenhall House, as is proved by a letter from Recorder Fleetwood 'touching the robbery at Tottenhall House,' which then belonged to Cecil, this letter being dated January 7th, 1577, while an earlier communication from the Common Serjeant, written in 1569, and concerned with certain unlawful games such as Ryflinge (raffling) in the neighbourhood, mentions the house as being a residence of Lord Treasurer Cecil.

It seems fairly certain from the fact that Cecil's abode is here described as Tottenhall House that it was identical with the Manor House, especially as on Necton's plan of it it is called Tottenham Court; and the presence of this plan among the Hatfield archives gives an additional reason for this surmise.

On Necton's plan are shown the mansion known as Tottenham Court and the land adjoining and appertaining to it. The latter consisted of two 'closes,' one situated 'in Kentish Town, in the country, distant one mile from London,' and the other, extending to four acres, in the Parish of St. Pancras. These closes had been demised to Serjeant Haynes, who appears to have been a tenant of the Manor, by the Earl of Arundel and the Earl of Leicester. In addition to them, there were, besides, two others described as 'lying next the park of Tottenham Court,' which Serjeant Haynes also held, together with 'after pasture,' a condition of his tenure being that he should yield '50 loads of hay to

be delivered at the Mews for and towards Her Majesty's provision there.'

Necton, in his notes accompanying the plan, proceeds to state that he found that 'one Daniel Clarke, one of Her Majesty's servants, doth now dwell on the site of the said house which is a very slender building of timber and brick, and hath been of a larger building than now it is. For some little time past hath been pulled down of late to amend some part of the house now standing which hath been repaired of late by Alexander Glover.' 'The said chief house,' continues Necton, 'the stable and two barns and a little close called Pond Close with the orteyard (orchard) and the two closes called Murrell's mentioned in the "platt" are used to be fed with Her Majesty's cattle, at the discretion of Her Majesty's officers.'

Murrell's Closes occupied a site on the north side of what is now the Euston Road, and are shown on a plan dated 1756; this land then belonging to the Duke of Grafton, and extending from Tottenham Court as far east as what was known as the Duke of Bedford's Road, which proceeded northwards from the back of Bedford House, Bloomsbury Square.

Some forty-eight years after Necton had drawn up his plan and descriptive notes of the property, to be precise in 1639, the Manor was granted on lease to Charles I, in the name of Sir Harry Vane, for three lives. But this arrangement was upset when, ten years later, the Commonwealth authorities seized the property which, according to the Parliamentary Survey then made, consisted of some 240

acres, and sold it to one Ralph Harrison, for the then considerable sum of £3,318 3*s.* 11*d.* On the Restoration, however, it reverted to the Crown, and in the following year (1661) was granted to Sir Henry Wood, in repayment of money he had advanced to Charles I.

A lawsuit which occurred in 1601 incidentally throws some light on the owners of land in this neighbourhood during the seventeenth century, when, otherwise, the annals of Tottenham Court Road and its purlieus are meagre enough. The case in question was one between John Parker, plaintiff, and John Vincent and John Abshawe, defendants; and one Richard Davies of St. Benet's, Paul's Wharf, giving evidence on behalf of the latter, said that he knew the manor of Tottenhall, alias Tottenham Court, and also a close or parcel of ground commonly called Arthur's Close lying near the manor house of Tottenhall Court, but that he did not know it by any other name; he had been acquainted with it for thirty-two years, having had a lease of it for certain years, granted him by Arthur Rainscroft. He knew for certain that this Arthur's Close is parcel of the manor of Tottenham Court. He knew also that John Gwyllyams, now dead, 'compassed an estate in the said close from Arthur Rainscroft, by fine and recovery,' and had heard that Robert Carre purchased the said close from Gwyllyams for £200.

Another witness stated that the land in question was called Arthur's Close from Arthur Rainscroft, the elder (father of the above-named Arthur Rainscroft). When Carre took possession it became known

as Carre's Close. Other evidence shows that the property came to the elder Rainscroft through his marriage with the daughter of Elizabeth Yarwood; also that Her Majesty's cattle were pastured there on payment therefor; as I have already mentioned.

The evidence in this case as a whole seems to prove that the possessive powers of the Dean and Chapter of St. Paul's, as owners, had lapsed, although they appear still to have exercised certain rights over the property. The Arthur's Close referred to consisted of sixteen acres of meadow land. It is interesting to note that another of the witnesses in this case was one John Haynes, who may have been identical with, or a relation of, that Serjeant Haynes to whom the two closes in Kentish Town and St. Pancras had, as we have seen, been demised, and who was a tenant of Tottenham Court in 1591, under Lords Arundel and Leicester.

The Pond Close next to Tottenham Close, referred to by Necton in his notes to his plan, is also mentioned in the course of this rather complicated lawsuit.

In another case regarding the ownership of land in the Manor of Tottenhall, the possession of certain property here is traced to that Katherine Bellamy who, being implicated in Babington's Conspiracy, was lodged in the Tower, and only escaped execution by dying in that fortress. She left her Tottenhall lands to her youngest son, Thomas; Jerome, another son, having been executed, and yet another, Robert, having put an end to his life in prison. The family had been implicated in what was an historic incident, because of certain help

they had afforded the chief culprit at Uxenden, of which place they were natives.

Although from these two law cases nothing substantial arises relating to our particular subject – Tottenham Manor – they do interest us indirectly as referring, through some of the evidence given, to places and names immediately within our purview here.

To complete the history of the descent of the Manor, we find that, in course of time, it came into the possession of Isabella, Countess of Arlington, only child and heiress of Henry, Earl of Arlington, through her marriage with Henry Fitzroy, 1st Duke of Grafton, the son of Charles II by Barbara Villiers, Duchess of Cleveland, and at Lady Arlington's death it passed to her only son Charles, 2nd Duke of Grafton. In 1768, in consequence of a family arrangement, the fee-simple of the property was vested in the Hon. Charles Fitzroy, afterwards created Lord Southampton (1780), a grandson of the 2nd Duke of Grafton, who married Anne, daughter and co-heiress of Admiral Sir Peter Warren. It will be observed that several of the thoroughfares in our area, Fitzroy Street, Grafton Street, Warren Street, and so forth, perpetuate the above joint family names.

During the period covered in the above, gradual changes in the appearance of this area came about, and of these the one which perhaps marks the chief progress of development is that indicated by the fact that in the year 1700 paving was first seriously considered. This was ordered then to be undertaken in the broad space known as St. Giles's

Circus, at the junction of what is now Tottenham Court Road and Oxford Street; while at the same time the former thoroughfare was ordered to be thoroughly overhauled and repaired. This was in fact the first step projected for the converting of a frankly countrified highway into a semblance at least of an urban street.

But although this change was ordered, it does not appear that anything was actually done in the matter till five years later, when the paving and repairs are recorded as having been put in hand. Even then the improvement, if it can be termed so, was only a partial one, for it was directed that it was to be confined 'to the road by the Pound, from the paving belonging to the corner house, the Crowne, to the two boundary posts.' At the same time an agreement was entered into, between the parishes of St. Giles and St. Pancras, as to the future repair of Tottenham Court Road, 'such agreement if any of the said way should come thereafter to be paved, to be void.' In 1704 a committee was appointed to inquire as to the price of stone and other materials for the paving of Tottenham Court Road, and to arrange with the workmen for carrying it out, and in the following year the work was put in hand, Messrs. Tucker and Leonard being the contractors. They were allowed 8*s.* a ton for paving stones, 2*s.* a load for gravel, 3*d.* a yard for paving, 9*d.* a load for carrying away the dirt and dung from the Pound, and £14 for levelling the ground and digging the sewer.

When in 1710 a request was made to the parishioners for funds towards the building of the fifty new

churches for which Parliament had passed a Bill, a reply was sent to the effect that the parish being obliged to maintain the paved highway from St. Giles's Pound northwards, at a cost of some £80 per annum, it found itself without funds for other purposes.

Incidentally, the length of the roadway already paved and necessary to be kept in proper repair is given as 1,177 yards; and this area probably represents more or less what, in 1744, one Thomas Leaper proposed to keep in repair for the annual payment of £22, an offer accepted by the parish authorities, the portions paved and necessary to be looked after being 'In Tottenham Court Road at the Pound, before St. Giles's Church and the Round House; before the almshouses; before the Watch-House in Holborn; and before the two sides of the church in Bloomsbury.'

In the year 1768 mention is made of the New Houses[1] then being erected along the high road, and it is interesting to know that the soil consisted of 'brick, earth, clay, loam, marl, sand, ballast gravel, and other valuable material which of late years hath become very scarce, and will fetch a great price in that neighbourhood.' Three years after this special Commissioners for the superintending of the paving were first appointed.

The focus of the Manor of Tottenham Court was,

[1] So much earlier as the year 1717 there was a project to erect a hospital in Tottenham Court Road, and a piece of ground abutting on it, and belonging to a Mr. Pestall, an apothecary, was viewed for that purpose; but it came to nothing, and eventually a plot in Vinegar Yard was selected for this purpose, and purchased.

of course, the mansion which, as we have seen, had been associated with some well-known people, but which had been converted into a place of entertainment so early as the reign of Charles I, if we are to judge by an entry in the Parish Books of St. Giles's, where we read that, in 1645, Mrs. Staceye's maid and two others were fined 'for drinking at Tottenhall Court, on the Sabbath daie, xijd a-piece.'

This, I may parenthetically say, has generally been regarded as the earliest record of Tottenham Court as a place of public resort; but an entry dated the previous year which runs 'Received of 3 poor men for drinking on the Sabbath daie at Tottenham Court, 4 shillings,' proves that this place of entertainment was at least a year older, indeed may have been opened at a still earlier period without any of its patrons infringing the laws laid down by the parochial authorities.

It seems, however, to be a question whether the Tottenhall or Tottenham Court referred to in the above extracts does actually indicate the Manor House itself, as appears to be generally assumed; as it may equally well connote the immediate area in which a pleasure haunt of this kind was an appropriate feature, seeing that the neighbourhood had long before this become a recognized and favourite resort of the Londoners.

The fact that the actual Manor House did in course of time become converted into a regular tavern does not necessarily prove that the place where Mrs. Staceye's maid so far forgot herself as to get fined for undue libations was synonymous

with that later Adam and Eve which does not appear to have come into existence, at least under that name, till the following century.

That, as I have said, this then outlying part of London had for many years been a spot where people came to recreate themselves and to partake of syllabubs and more nocuous beverages, is proved by a reference which Ben Jonson has to it in his *Bartholomew Fair* (1614), where he makes Quarlous say to Win-wife: 'Because she is in possibility to be your daughter-in-law, and may ask your blessing hereafter when she courts it to Totnam to eat cream,' while George Wither, in his *Britain's Remembrancer* (1628) as I have before noted, tells us that:

'Hogsdone, Islington and Tottenham Court,
For cakes and cream had then no small resort.'

The place became known as one of 'the City outleaps,' as recorded by Broome in the *New Academy* (1658), while to come to a later date, Wycherley, in his *Gentleman Dancing Master*, incidentally refers to a ramble of this character in this then more or less remote part of the town.

What is certain is that early in the eighteenth century the Manor House itself was actually converted into a regular place of entertainment, under the title of the Adam and Eve Tavern, a name, by the way, not to be confounded with another similar haunt bearing the same sign, near Pancras Wells, by old St. Pancras Church.

The present Adam and Eve, as we know it, occupies but a portion of the old Manor House, and

stands on a piece of ground once known as Dung Field, with Adam and Eve Court near what is now Warren Street Tube Station.

The earliest reference we have to the place in its more popular guise is in 1718, in the September of which year a rather disingenuous advertisement appeared in the news-sheets announcing that:

'There is a strange and wonderful fruit growing at the Adam and Eve, at Tottenham Court, called a Calabath, which is five feet and a half round, where anyone may see the same gratis.'

What the house looked like in those days may be seen from a print of it given in Wilkinson's *Londina Illustrata*. By this we can see how the tavern front had been added to the original Manor House, with a wooden erection at the side approached by steps, where no doubt in the summer tables were laid for those who came to eat the cream and cakes for which the place was famous. This print has been frequently reproduced, notably, among other places, in Walford's *Old and New London*, where, on the same page, another so-called Adam and Eve, as it appeared in 1750, is given. The latter illustration has, however, so little in common with Wilkinson's print that I am inclined to think that it represents the other Adam and Eve at Pancras Wells.

But an even better known view of the Tottenham Court Adam and Eve is that in Hogarth's famous picture of 'The March to Finchley,' in which, on the left-hand side of the canvas, can be seen the sign of the house; while opposite to it, on the east of what

is now Tottenham Court Road, is shown the building (the ground plan of which is given on Rocque's plan) which was then the King's Head Tavern,[1] demolished so recently as 1906, for the widening at this point of the Hampstead Road. So far back as 1823 attention had been called to the inconvenience and danger caused by the narrowness of the roadway at this point. The King's Head jutted out into the thoroughfare and much obstruction to traffic resulted. Several earlier attempts had been made to get it set back, but they all failed; however, posts and rails had been erected, extending from the Adam and Eve to the Prince of Wales's Tavern with a view to mitigate the trouble.

In the days when the Adam and Eve and the King's Head were at the height of their renown, all this part was as thoroughly countrified as if it had been many miles, instead of approximately but one, from London's centre, and perhaps nothing attests better this rural character than an advertisement which appeared in *The Postman* for December 30, 1708, of a house to be let here. It runs as follows:

'At Tottenham Court, near St. Giles's, and within less than a mile of London, a very good Farm House, with outhouses and above seventy acres of extraordinary good pastures and meadows, with all conveniences proper for a cowman, are to be let, together or in parcels, and there is dung ready to lay in;

[1] It was to the King's Head, by the way, that a certain Miss Morris was taken against her will by one Russel, for complicity in which kidnapping two women, Mary Hendsor and Margaret Prendergass, were hanged at Tyburn in May, 1726.

enquire further at Mr. Boltons, at the sign of the Crown[1] in Tottenham Court aforesaid, or at Landon's Coffee-House, over against Somerset House, Strand.'

Indeed, the place was still 'the little village called Tottenham Court,' mentioned by Defoe, in his *Tour of Great Britain*, the same writer emphasizing its then solitary and even dangerous character by that incident in his *Captain Jack* where a man is held up there by a gang of roughs.

That the Adam and Eve catered for its patrons in a variety of ways, apart from merely regaling them with cream and cakes and ale, is proved by the fact that, in accordance with a somewhat general custom connected with such haunts, it had its 'large room' fitted up with an organ and other necessaries for the concerts that were given in it. It possessed, too, its skittles ground and its Dutch-pin alley, in a fore-court surrounded by benches and seats arranged under the trees; while it also appears in the unexpected light of a miniature zoological garden, where might have been seen 'a monkey, a heron, some wild-fowl, some parrots, with a small pond for gold-fish.'

As the century progressed various other attractions were from time to time added, and on one occasion at least its visitors had an unusual and certainly unexpected experience, for the famous aeronaut Lunardi, having on May 13, 1785, made an ascent in his balloon from the Artillery Ground in Moorfields, had not been in the air twenty

[1] This may be identical with the tavern of this name referred to subsequently.

minutes before he was forced to descend, and he came to earth in the grounds of the Adam and Eve. According to contemporary newspaper accounts, 'he was immediately surrounded by great numbers of the populace, and although he proposed re-ascending, they were not to be dissuaded from bearing him in triumph on their shoulders.'[1]

But this was not the first experience of such then novel excitements which the good people of the neighbourhood and the habitués of the adjacent taverns had enjoyed, for Count Zambeccari had made a previous ascent, with Admiral Sir Edmund Vernon as a passenger, from what was known as the Cheap Bread Warehouse, in Tottenham Court Road itself, on March 23, 1785, as recorded in the *Morning Chronicle* for the following day.

But long before these happenings, the character of the Adam and Eve had become considerably changed. For although to its north fields were still to be seen, elsewhere around it its once rural environment had passed into at least a quasi-urban one. This was due largely to the formation of what was for long known as the New Road, but is better recognized under its later title of the Euston Road. It was in the year 1757 that this great and important thoroughfare was begun, its lines being laid through the parish from the Edgware Road to a point known as Watery Lane. It passed through property belonging to the Rev. Mr. Lloyd, at

[1] A print showing the incidents was published by R. Haraden, of No. 85 Tottenham Court Road.

Lisson Grove; Mr. Portman, the Duke of Portland, the Duke of Grafton, and certain Crown Land, crossing the Marylebone boundary at Green Lane, opposite the Farthing Pie House, and continuing through the Duke of Grafton's estate, to the Tottenham Court Road, and thence through the Duke of Bedford's property, to Islington and the City. The chief opponent of the scheme, which was regarded by most of these landowners with anything but favour, was the last-named nobleman, who was furious at the idea of a public thoroughfare being run so close to his splendid palace in Great Russell Street. However, Parliamentary powers were invoked, and private feelings had to give way to public convenience. The Duke of Bedford's descendants were to discover that the subsequent development of the Russell property in this area consequent on the formation of the New Road, was destined to be remunerative enough to reconcile them to this interference with their privacy.

The New Road came thus into existence by virtue of an Act of Parliament passed in 1756, after the Duke had tried every resource within his power to prevent the proposal being legalized. It was, from his point of view, unfortunate that another powerful landowner in this neighbourhood, the Duke of Grafton, should not only not have opposed the scheme, but should actually have supported it. But so it was, and in due course the necessary powers were obtained. Certain modifications were, however, introduced, and a clause in the Act forbade the erection of houses within fifty feet of the road-

way, and empowered the authorities of the combined parishes through which the road was to run to demolish any existing buildings in such a position. The result of this was the laying out of those small narrow strips of garden in front of the houses which were so marked a feature in the building development in London at that period, but which have, in many instances, since been covered by shops, in such spots where the residential character of a neighbourhood has passed, or is passing, away. Notwithstanding this clause, however, the law was not infrequently disregarded, and shops were erected abutting on the pavement itself.

Some extracts from contemporary newspapers indicate the progress of the New Road. Thus, in March, 1756, we read that: 'The intended new road through St. Pancras from Paddington to Islington, would meet with no sort of objection, provided the owners of certain land would consent to a clause against building, but as that appears to be their intention, it is doubtful whether the Bill will pass upon the present plan.' However, on the following May 8, the writer is able to state that 'on Wednesday next a board of the Trustees for the great new road will be held, and the next day men are to work on it. 'Tis computed the charge for making it will amount to £8,000.' By September 13, a portion of the actual roadway was completed, and we are told that 'great numbers of coaches, carriages, and horsemen pass daily over the New Road from Islington to Battle Bridge, and that the surveyors are hard at work in fencing and marking out the road across the

field from Battle Bridge to Tottenham Court Road.' Four days later, the whole of the thoroughfare was opened to public traffic, and we learn (on September 17) that 'the tracts and fences of the lands between Battle Bridge and Tottenham Court Road were levelled on Friday last, so that the New Road across the fields to Paddington, and the grand communication between the great eastern, western, and northern roads, are [*sic*] now open to the public at large.'

No sooner had the new thoroughfare been completed than schemes for the construction of subsidiary streets from it were adumbrated; and a newspaper paragraph, dated September 22, reads: 'A scheme, we hear, is already concerted to build no less than forty new streets contiguous to different parts of the New Road. The road is said to bid fair to be an expensive one, 100,000 cart-loads of gravel being thought to be rather under than over the mark, for completing it.'[1]

The exact plan and direction of the newly constructed thoroughfare can be studied, as it was at this time, from a print of it given in the London magazines for the year 1756. It was some thirty-seven years after its inauguration that the New Road was first traversed by a coach which plied for hire between Paddington and the Bank; while in 1829 Shillibeer's first omnibus, the Yorkshire Stingo, made the same journey. This was also the route of

[1] It is interesting to know that the New Road was the first thoroughfare in London to be watered systematically: St. Pancras having been the earliest of the local authorities to adopt (in 1856) watering-carts.

PLAN OF THE
Taken from ROCQUE

EA DESCRIBED
an of London, 1746

Hancock's steam omnibus which ran in 1833, as well as of the Vanguard, the first of the motor-buses of our own day. In 1857 the New Road was definitely re-christened the Euston Road, and it was at this time that the Metropolitan Railway was formed, and the roadway pulled up practically throughout its entire length, in connection with the excavations undertaken for this purpose.

In the above extract certain 'lands' are mentioned, and these fields, as they then were, were let out to various farmers and others. We shall see, later, that Capper's Farm, the farm-house of which stood where Messrs. Heal's premises now are, extended northwards, and represented one of them; while another, known as Francis's Farm, actually abutted on the new thoroughfare. This farm belonged to one William Francis, as is proved incidentally by an advertisement in a daily news-sheet for 1758, which records the theft of some goods from that owner's stable.

Although building development began to take place in certain parts of our area during the last quarter of the eighteenth century, and Fitzroy Square and Grafton Street, *inter alia*, were formed, the ground to the north of them was, in spite of the formation of the New Road, destined to remain in a semi-countrified state, still innocent of at least the systematic inroad of bricks and mortar which were to come subsequently. Buildings were erected along the main thoroughfare, but they merely masked meadows and derelict land. The Adam and Eve Tavern, for example, remained for long a rural

haunt, and Hone, in his *Everyday Book* (1832), tells us how he remembered it 'with spacious gardens at the side and in the rear, a fore-court with large timber trees, and tables and benches for out-door customers. In the gardens were fruit-trees, and bowers and arbours for tea-drinking parties.' 'In the rear,' he adds, 'there were no houses at all; now there is a town.' In fact the place was then not dissimilar, so far as surroundings went, from The Spaniards, at Hampstead, and one can visualize Mrs. Bardell and Mrs. Cluppins sitting in an arbour of the Adam and Eve, as we know they were doing in the more remote haunt, when they were surprised (not agreeably) by the unexpected appearance of Mr. Jackson of Messrs. Dodson and Fogg's.

As I have thus linked up in the area with which we are here concerned, one once notable landmark which is not, perhaps, strictly within our boundary, I cannot leave the other which stood opposite to it, on the north side of what is now the Euston Road, unnoticed. In Hogarth's picture known as 'The March to Finchley,' to which I have already alluded, two significant features will be observed. One is the sign of 'The Tottenham Court Nursery, 1745,' and the other, the presence of two pugilists amid the heterogeneous throng that crowds this remarkable work. Hogarth never places anything in his pictures which has not some special significance, a fact familiar enough to students of his output, and these pictorial references to the art of self-defence (the schools for which were then known

as nurseries) allude to the fact that a once famous boxing establishment was situated close by, near the King's Head Tavern indeed, and just by Palace Row, to which I shall have occasion to refer when speaking of the so-called King John's Palace that is said to have stood on or near the site of this little collocation of houses. In or about the year 1720, when the upper end of Tottenham Court Road was still 'bordered with hawthorn hedges, and on either side pleasant fields,' as Palmer puts it in his *History of St. Pancras*, an amphitheatre exclusively devoted to boxing had been erected by two men, Smallwood and Taylor, on a site afterwards destined to be developed into Castle Street, and, indeed, on the actual spot where No. 62 in that thoroughfare was, later, to stand. In course of time the place was acquired by one Daniel Finch (or French, as I find the name sometimes given). Among his assistants was the well-known pugilist James Figg, who, when he had gained sufficient experience, soon set up on his own, and opened what he called his 'Boarded House,' close to the King's Head Tavern.

Figg as a famous bruiser, indeed Captain Godfrey, in his *Science of Defence*, asserts that he was the greatest exponent of the art he had ever seen, found little difficulty in making his venture a success, not only by his personal exhibitions and those of other masters of the art, including, it is interesting in these days to remember, on at least one occasion a female combatant, Mrs. Stokes, as recorded in *Mist's Journal* for November, 1725, but by bear-baiting and bull-baiting, and even, it is said, tiger-

baiting and such-like exhibitions beloved by the people even in the reign of George II.

In the second plate of Hogarth's *Rake's Progress*, a portrait of Figg is introduced, and he also appears mounted on a horse, in the same artist's picture of 'Southwark Fair'; while a separate portrait of him, also by Hogarth, was once the property of Samuel Ireland. Besides this, one of Figg's trade tickets was engraved by the great pictorial satirist, so that his appearance can be judged amply enough from the work of his artistic contemporary. Nor is it only in this direction that Figg is commemorated, for Defoe, in his *Tour of Great Britain*, refers to his Boarded House. 'A new Bear Garden, called Figg's Theatre,' he writes, 'being the stage for gladiators or prize-fighters, is built on the Tyburn Road,' and he adds: 'N.B. – The gentlemen of science taking offence at its being called Tyburn Road, though it is really so, will have it called the Oxford Road.'

By the way, when Defoe speaks of this 'stage' being *on* the Tyburn Road, he should be taken as indicating *off* that thoroughfare, the Tyburn Road being the nearest (although a considerable way off) highway.

On Figg's death in 1734 (he was buried in Marylebone Old Church on December 11 of that year), the even better known pugilist Broughton took over his premises and carried them on with great success. Among many references in the news-sheets of the day, to the pugilistic encounters here, is one dated December 7, 1745, in the *Daily Advertiser*, announcing 'a tremendous decision of manhood between the celebrated champions, James and

Smallwood'; the latter being, I imagine, synonymous with the keeper of the one-time boxing establishment off the Tottenham Court Road itself, afterwards taken over by Pasquale as a theatre, concerning which I shall have something to say in a later chapter. But the most memorable of the contests at the 'Boarded House' was that between Broughton himself and John Slack, which took place in November, 1749. Tickets were to be had, it was announced, at Mr. Broughton's house in the Haymarket, this being the tavern he kept there, the sign of which was a portrait of himself arrayed ready for a fight. It is known that Broughton had actually retired from the Ring before this date, and the reason for his reappearance is thus given in the public advertisement of the contemplated contest:

'As Mr. Broughton some time since took leave of the stage, it may not be improper to acquaint the public that nothing but an insult, which to prove unresented would highly impeach his manhood, would ever have provoked him again to enter the lists; but he flatters himself it will only furnish him with an opportunity to add one more wreath to that trophy which, during the space of twenty-four years, he has been raising by an uninterrupted course of victories; and he henceforth hopes he will meet with the indulgence of the old Roman Champion, and be at liberty with him to say, 'Hic Victor cæstus artemque repono.'

Alas! notwithstanding Broughton's high hopes and classic allusions, he was signally defeated by Slack, in the presence of an immense crowd, many

members of which were what they used to call persons of the first distinction. The butcher (for such was Slack's trade) carried off the Championship as well as the satisfactory sum of £600. It was shortly after this that prize-fighting in public was forbidden by Act of Parliament, and Broughton retired definitely into private life.

KING JOHN'S PALACE

In certain plans of London, issued during the first quarter of the nineteenth century, and in some of an even somewhat later date, will be seen the words Palace Row as indicating a block of houses, nearly at the junction of Euston Road and the road to Hampstead, and at the opposite corner to the site occupied by the Adam and Eve public-house. The origin of the name of this row is not far to seek, for it was approximately about this spot that there formerly stood the building known as King John's Palace; and it was from this that Palace Row took its name when the houses forming it were erected on the demolition of the old structure in 1808.

A print of the remains of the Palace, which must obviously represent but a trifling portion of it and, incidentally, by no means going back to so remote a period as the twelfth century, shows that whatever its date it still possessed some interesting features. Apart from this its history is frankly hypothetical, and in the place of actual historic data we have to follow earlier topographers in relying largely on tradition concerning its *raison d'être* and annals. Of those writers who have concerned themselves with

this part of London, in, it must be confessed, a rather fragmentary and unsatisfactory way, Palmer in 1870, and Clinch in 1890, neither produce any authentic data which connect the place with perhaps the least satisfactory of our rulers; while Parton, whose investigations concerning this area are of the greatest value, so far as they go, does not mention it at all. I will transcribe what Palmer and Clinch have to say about the Palace, however, because, although not materially advancing our knowledge of its history, they each afford certain not uninteresting details with regard to the structure from an architectural point of view.

First, then, Palmer who is frankly sceptical as to the origin of the name. Speaking of the Castle Tavern, which was contrived out of the remnants of the ancient building, he says:

'This old house is said to have been built by King John, but no traces to warrant such a supposition are to be found. The interior of one of the rooms shows a fireplace of stone in the Tudor style; the spandrils are enriched with a rose, from which proceeds or extends a large leaf-shaped ornament, terminating in a snake's tail. This fireplace was, until lately, hidden from view by plaster, and is the only one of its kind in the house. The front of the old building was of the projecting character, supported by a narrow pier at the side of a bolder one, somewhat out of the centre; near to which is the entrance to what was the bar (of the public-house). The house has lately (*circa* 1869) been taken down and a modern tavern is now erected in its place.'

Clinch is more particular, and is able to add some interesting facts to Palmer's short notice of the place.

'The house at Tottenham Court, known as King John's Palace,' he writes, 'was of great antiquity, and had undergone many repairs and patchings up previous to its demolition in 1808. The portion shown in the illustration (given in his *History of St. Giles's*) made but a small part of the building, there being in front, at about twenty yards distance, a house of thrice its dimensions, and of as ancient a foundation, evidently connecting with this and making part thereof. The interior seemed to have undergone no alteration since the reign of Elizabeth or James I, and the oaken panels, about twelve inches in size, were neatly executed. There was a very curiously carved mantelpiece of oak, much resembling that at the Pyed Bull at Islington, formerly the residence of the illustrious Sir Walter Raleigh; and several fragments of antique ornaments indicated it to have been formerly a place of some consequence. The apartments were more spacious than the appearance in the view would lead the spectator to imagine, particularly in the back where the rooms were nearly double the size of those in front.'

Tradition, which loves to run riot on the subject of ancient structures whose annals have eluded the investigations of the curious, is not content with associating the name of this building with King John, one of whose hunting boxes it may quite possibly have been, but has it that Edward IV once resided here with Jane Shore, and further that it

An Eastern View
of the Revd Mr Whitfield's NEW CHAPEL and ALMS-HOUSES
in Tottenham Court Road, MIDDLESEX, 1764
SCRIPTURE MOTIVES
To the ERECTION of a
NEW CHAPEL
EXOD. XX.
In all places where I record my Name, I will come unto thee; and I will bless thee.
EXOD. XL.
At the Door of the Tabernacle of the Congregation, I will meet thee, and there I will Speak unto thee.
EXOD. XL.
When the Tabernacle was set up, the Glory of the Lord filled the Tabernacle.
SCRIPTURE MOTIVES
To the ERECTION of the
NEW ALMS-HOUSES
1 TIM. VI.
Charge them that are rich, to be ready to distribute.
GAL. VI.
As we have Opportunity, let us do Good unto all Men especially to them who are of the Household of Faith.
HEB. XIII.
To do good and communicate forget not, for with Such Sacrifices God is well pleased.

WHITFIELD'S TABERNACLE IN
TOTTENHAM COURT ROAD, 1764

was one of the many hypothetical abodes of that much-housed personage Oliver Cromwell.

Clinch thus speaks concerning a feature about which there was no doubt, i.e. an underground passage leading from the house:

'At the extremity of the building, through the Gothic arch, was a door, very easily opened, that led by a gradual descent to a subterranean passage, traditionally said to lead to the old church of St. Pancras, with which in former times it is said this building had a communication, although the two places were nearly a mile apart. This subterranean passage was the subject of conversation of neighbours for many years before the demolition of the premises, and several persons were led by curiosity to explore the passage, but few had courage to venture a distance of more than twenty yards before they turned back, resigning the task to others who might possess more courage. A man named Price, a smith, who lived in the neighbourhood, was at length determined to discover the termination of the passage, if possible, and provided himself with a quantity of blazing links to subdue the damps of the earth, as well as guide him in his way. He returned, however, unsuccessfully, but with the best account that had hitherto been given of the obstructions that lay in the way. He proceeded, as far as he was able to judge, a distance of from thirty to forty yards with some difficulty, from the falling-in of the earth, but was unable to proceed farther by reason of a pool of water which entirely stopped any further progress.'

The presence of this passage, if indeed it did, or was intended to, communicate with the old church, might easily indicate that King John's Palace had been once the Prebendal Manor House. If so, it may also be identical with the residence which we have seen Lord Burleigh, as Sir William Cecil, once occupied, which would be perhaps sufficient to account for the Tudor character of some of the internal decorations. This is conjecture; but the presence of the pool of water discovered by Price is, I think, substantiated by a study of Rocque's map. There is little doubt, although neither Palmer nor Clinch state the fact, that this 'Palace' stood on the site afterwards occupied by what has been variously called the King's Head Tavern, the Crown Inn, and the King John's Palace Inn, i.e. in the angle formed by the junction of the Euston Road with the Tottenham Court Road, and that portions of the old structure were incorporated in the later building. Now, in connection with the pool of water, it is significant that at about the distance at which Price is stated to have found it there is shown by Rocque a considerable pond which in course of time was filled in, as were others in this neighbourhood, but the waters of which may conceivably have settled underground from the spring which fed it, and been prevented by the soil from further forcing its way to the surface.

By the end of the eighteenth century not only had much of the original building of King John's Palace disappeared, but, as may be seen by Horwood's detailed plan, a not inconsiderable number

of heterogeneous structures had been added to the relic that remained. Some of these were, in the year 1805, made use of as common lodgings where beds could be obtained at the moderate charge of 6*d.* a night. To-day the motor-garage belonging to Messrs. Maple & Co., in the Euston Road, approximately occupies the site once covered by the western portion of the 'Palace'; and the two stone columns preserved here mark, it is supposed, the one-time entrance to the building. These columns stand on the spot where an alley, called Selby Place, is shown on the early nineteenth-century plans. It ran back from the Euston Road, giving access to an old foundry standing behind Palace Row. In 1827 this foundry was owned by Charles Rich, and in 1855 it was taken over by George Wailes, the originator of the firm of well-known engineers in the Euston Road.

With regard to the tavern known as the King's Head and under other names (as we have seen), which was one of the outcomes of a traditionally, at any rate, whilom royal residence, there is a story that there once lived here, as a servant of the house, an eccentric man named Shooter, who had the faculty of endearing himself to the rats and mice that infested the place, so that they would creep about and over him without the least timidity or without attempting to harm him. He is said to have been in the habit of carrying his pets about with him, between his waistcoat and shirt, and had succeeded in making them answer to the various names he gave them. This modern St. Francis (with a difference – probably with many), not inappropriately, in course

of time became so affected by the preaching of Wesley and Whitefield that he embraced Methodism with as much ardour as he did his familiar rodents.

THE FARTHING PIE HOUSE

(NOW 'THE GREEN MAN')

Another place which at one time attracted a certain class of visitors in this neighbourhood was that known as The Farthing Pie House – Farthing Pie Houses used to be common in the outskirts of London at one time – which stood at the north-west corner of what in former times was known as The Green Lane, represented to-day by Cleveland Street.

In Rocque's map, the house can be seen surrounded on two sides by not inconsiderable gardens, and occupying ground just to the south of a large structure known then as Bilson's Farm, but later to become Kendal's Farm, under which name it is marked in Horwood's plan, and which consisted of about 133 acres, covered to-day by some of the houses in the Regent's Park.

The Farthing Pie House possessed, among other features, a skittles-alley, and J. T. Smith, in his biographical sketch of Richard Wilson, included in his book on Nollekens, mentions that that great artist was fond of coming to The Green Man to indulge in this amusement. This Green Man was the successor of The Farthing Pie House, and in its rebuilt form still occupies the original site in the Euston Road, close to Portland Road Station, which antiquated railway station, by the way, is now being rebuilt.

The name of the earlier haunt arose from the fact that 'bits of mutton were put into a crust shaped like a pie, and actually sold for a farthing,' as Smith informs us. The same authority states that in his youthful days the house was kept by 'a very facetious man of the name of Price . . . he was an excellent salt-box player, and frequently accompanied the famous Abel when playing on the violoncello.' Smith adds that John Wilkes used to frequent The Green Man when soliciting votes from the adjacent householders, and that the place was the resort of many of the well-to-do inhabitants.

I am inclined to think that the Price here mentioned was identical with the investigator of the subterranean passage said to have run from King John's Palace to St. Pancras old church. He is described then as a smith, but he may very well have turned his attention later to a more lucrative occupation, such as the selling of cheap pies seems to have been. There is extant a mezzotint portrait of him, engraved by John Jones from a painting by William Lawranson, which is described by Bromley as that of Thomas Smith, master of The Farthing Pie House.[1]

To return to The Farthing Pie House itself, the exact site of which is now numbered 383 Euston Road, it is interesting to find its fields mentioned by Defoe in his *Captain Jack*; while Pope, in his *Instructions to a Porter how to find Mr. Curll's Authors*, records one of these gentry as being discoverable 'at the Farthing Pie House in Totting Fields.' As Wheatley,

[1] Mr. Whitten's note to his excellently annotated edition of Smith's *Nollekens and His Times*.

who quotes this, observes, the name was not an uncommon one in the environs of London during the earlier half of the eighteenth century.

It is always fascinating to be able to link up actual sites with the creations of romance, and the Green Lane, on which the Farthing Pie House abutted, enters into *Barnaby Rudge*, where it is described as

'a retired spot, not of the choicest kind, leading to the fields. Great heaps of ashes, stagnant pools overgrown with rank grass and duck-weed, broken turnstiles, and upright posts of railings long since carried off for firewood, which menaced all heedless walkers with their jagged and rusty nails, were the leading features of the landscape; while here and there a donkey, or a ragged horse, tethered to a stake, and cropping off a wretched meal from the coarse stunted turf, were quite in keeping with the scene, and would have suggested (if the houses had not done so sufficiently of themselves) how very poor the people were who lived in the crazy huts adjacent and how foolhardy it might prove for one who carried money or wore decent clothes, to walk that way alone, unless by daylight.'

Such was the spot where Cleveland Street now runs, as visualized by Dickens, in the days of George III; one of the haunts of Hugh Dennis and Sim Tappertit and their desperate companions at the time of the Gordon Riots.

The Turnpike at Keppel's Row is shown by Horwood, just east of the Green Man, at the north end of Conway (now Southampton) Street, and opposite Kendal's Farm, on the north side of the New Road.

TOTTENHAM COURT ROAD, GENERAL DESCRIPTION AND WEST SIDE

AS in the case of not a few of the London thoroughfares, Tottenham Court Road emerged gradually and fitfully from its earlier condition as a purely countrified highway to that of a regular urban street.

I have attempted to show in the first chapter, by the help of old and successive maps and plans of London, how slow and, as it were, piecemeal was its development. Not unnaturally the first systematic building in it took place at its southern end, and this was no doubt largely influenced by the conversion of the once country road to Tyburn into the sophisticated Oxford Street. Lysons says that the row of houses on the north side of Tyburn Road was completed in 1729, and that the thoroughfare was then renamed Oxford Street. But this does not tally with the stone let into the wall of a house in Rathbone Place, on which are inscribed the words, 'Rathbone Place, Oxford Street, 1718.'

One must, I think, assume that this turning out of the main thoroughfare was in the nature of a pioneer work; for although Lysons is no doubt correct when

he speaks of the houses on the north side of Oxford Street, the road for many years remained in a still semi-rural condition, for Pennant, who was not born till 1726, expressly states that he remembers Oxford Street, or the Oxford Road as it was then called:

'a deep, hollow road, and full of sloughs; with here and there a ragged house, the lurking place of cut-throats: insomuch that I was never taken that way by night, in my hackney-coach, to a worthy uncle's, who gave me lodgings in his house in George Street, but I went in dread the whole way.'

If, therefore, we take as a more or less approximate year, 1750, as that in which Oxford Street first began to assume something analogous to a city thoroughfare, we may also regard that period as the time when Tottenham Court Road underwent something of the same sophistication, although it was not before many a long year that it became built over on both sides.[1] Even by the year 1799, when this transformation had practically been completed, there were portions of the street in which the backs of the houses still looked over open fields, with considerable gaps between them giving on to what was uncovered ground: a case in point being that area now occupied by Messrs. Heal's premises

[1] Pennant's *Account of London.* I may note here that it was not till 1812 that the New River Company laid new mains along Tottenham Court Road, thus replacing the old wooden pipes. It was in 1892 that the street was first lighted by electricity, St. Pancras having been the first municipal authority to adopt this means of illumination two years earlier.

and those immediately adjoining both on the north and south.

J. T. Smith, who through his own untiring observation and also by the help of the more extended recollections of his friend Nollekens, has been able to leave us very valuable data concerning this part of London, gives in his *Book for a Rainy Day* some interesting facts about it. After noting certain landmarks in High Street, St. Giles's, he tells us that

'the next object of notoriety is a large circular boundary stone, let into the pavement in the middle of the highway, exactly where Oxford Street and Tottenham Court Road meet in a right angle. When the charity boys of St. Giles's parish walk the boundaries those who have deserved flogging are whipped at this stone, in order that, as they grow up, they may remember the place, and be competent to give evidence should any dispute arise with the adjoining parishes.'

'Near this stone,' he adds, 'stood St. Giles's Pound.' It occupied the broad space at the junction of the three main streets. It was removed in 1765. Smith also observes that two old houses stood near by, on the spot where the gates of Meux's Brewery were afterwards erected, and that an inscription carved on one of them recorded the fact that it immediately faced the Pound.

This Pound had been preceded by an earlier one which had a Cage attached to it. According to Parton, in his *History of St. Giles's Parish*, the original

Pound was removed in 1656 in order to make way for some houses which were erected on its site.

'It probably existed from very early times,' he writes, 'as a necessary appendage to the parish while a village and abounding in pasture lands, although it is unnoticed in the books of the Parish, till Lord Southampton's grant of the ground on which it stood, for the almshouses, where it is described as occupying a space of 30 feet, which was to be the dimension of the *new* Pound, therein directed to be removed to the end of the Tottenham Court Road. The exact site of the new Pound was the broad space where St. Giles's High Street, Tottenham Court Road and Oxford Street meet, where it stood till within memory.'

It was, as I have said, in the year 1765 that the second Pound was done away with; the Cage appears to have already been removed when a second Watch-House, apparently erected on the site of an earlier one, was built by Mr. Rathbone. This Watch-House stood in Holborn, a little to the west of Southampton Street, and was set up soon after the year 1716, when a Vestry minute reads: 'ordered, that the Watch-House in Holborn be viewed, and an estimate made of the expense to make a Watch-House, and other conveniences, for the keeping of prisoners.'

The combined cost of removing the Pound and the Cage, including certain work on the almshouses, amounted to the sum of £118 16*s.* 5*d.*, according to an entry in the Parish Books for the year 1656. Four years later a Mr. Tucker was ordered by the Vestry

'to be paid his bill for paving work done at the Pound'; and in 1700, a further order reads, 'that the roads from the pound be paved, from the paving belonging to the corner house, the Crown, to the boundary posts.' It is thus shown that before 1690 this part of the thoroughfare was still in its pristine, or unpaved, condition.

With regard to the almshouses, which were built on the site of the original Pound, Strype remarks that they were 'not far from the church in the middle of the street and had on their front an inscription which read, "Saint Giles Almshouse, ann: dome 1656." ' The ground on which they stood was granted by Lord Southampton to the Parish for a term of 500 years:

'for the only and sole use of almshouses for aged widows, and for no other use; whereupon there was built there five almshouses, and enclosed within the bounds of the same ground, which fabrick was erected at ye cost of ye parrish the year above written.' [1]

Parton, after giving this extract, adds that the almshouses faced Monmouth Street and King Street, and consisted of five small brick tenements of two rooms each. 'They were removed in the year 1783, and are at present (1821) situated at the bottom of the Coal Yard, being augmented in number as well as considerably increased in revenue.' He adds that 'the present buildings have nothing about them remarkable.'

[1] Quoted by Parton.

In the *New Remarks on London, etc.*, collected by the Company of Parish Clerks, and published in 1732, we read that besides giving the ground for the almshouses, Lord Southampton endowed a Charity School in the neighbourhood. The almshouses are said by the same authority to have been intended for twenty poor women. The school was probably identical with what was later known as Plumtree Street School for 101 boys and a like number of girls.

Opposite to where the original Pound was to come, the gallows stood from very ancient times, i.e. before the year 1413, when they were removed to this spot from Smithfield; and here they remained until they were taken down and set up at Tyburn. Condemned criminals on their way to the latter place were permitted to halt before the gate of St. Giles's Hospital, close to the church, in order to drink a large bowl of ale, known as St. Giles's Bowl.

Burton thus refers to the custom:

'At the hospital of Saint Giles in the Fields, without the bar of the old Temple, London, and the Domus Conversorum, now the Rolls, the prisoners conveyed from the city of London towards Teybourne, there to be executed for treason, felonies, or other trespasses, were presented with a great bowle of ale, thereof to drinke at their pleasure, as to be their last refreshing in this life.'

Pennant, by the way, records a similar custom prevailing at York.

The St. Giles's gallows enter into the history of the country, for Fox and other chroniclers state that they were newly made in the reign of Henry V, apparently for the execution of Sir John Oldcastle, Lord Cobham, on account of his conspiracy against that monarch. Fox's actual words are as follows:

'It was adjudged that hee (Lord Cobham) should be taken as a traitor to the King and the realme; that he should be carried to the Tower of London, and from thence drawn through London unto the new gallows in St. Giles, without the Temple Barre, and there he hanged and burned hanging.'

That the expression 'new gallows' does not indicate a new place of execution, but an actually fresh gibbet erected for this special occasion, is proved by Bale's statement that 'a newe payre of gallowes' had been set up for Lord Cobham's execution.

Although at a later time such acts of retributive justice were generally carried out at Tyburn, on the occasion of Babington's execution for his conspiracy against Queen Elizabeth, he and his accomplices were hanged at St. Giles's; but this was done because it was in St. Giles's Fields hard by that they had met to discuss their treasonable schemes, thus following a custom that obtained till a much later date, of executing criminals in the immediate neighbourhood of their homes or of such places as they were known to frequent in the course of their unlawful proceedings.

It was not altogether inappropriate that this

instrument of final punishment should have been situated at this spot, for certain portions of this part of London were for long noted for the lawlessness and profligacy of a section of the inhabitants, a fact indicated to some extent by the lines of an old song concerning one of these law-breakers:

'At Newgate Steps Jack Chance was found,
And bred up near St. Giles's Pound.'

While that the questionable character of the vicinity was of old standing is shown by the references to what were called 'cellar-dwellers in St. Giles's,' to be found among the minutes of the old Vestry Books. Some extracts from these will give an idea of the anxiety felt by the authorities concerning the class of persons inhabiting these unsavoury abodes.

'1637. To prevent the great influx of poor people into the parish, ordered that the beadles do present every fortnight, on the Sunday, the names of all newcomers, under-setlers, inmates, divided tenements, persons that have families in cellars, and other abuses.'

The above entry is, according to Parton, the first reference to cellars as places of residence for which the parish, in spite of parochial care, became afterwards so notorious. 'A cellar in St. Giles's,' he remarks, used to designate the lowest poverty, and became subsequently a proverbial expression. Even in his day it was still used, although by then (*circa* 1820) most of these places had been cleared away.

The term cellar-mates in the next extract from the Parish Books shows that in the time of Charles I they were as troublesome as they became later:

'1639. Ordered that special charges be given to the constables, beadles, etc., to search diligently for women great with child, that they be either removed, or good security got by the churchwardens in discovering and avoiding (evicting) inmates, cellar-mates, and new-comers.'

Among the low class which inhabited this region, many Irish were to be found, settling here as a result of the troubles in their own country, and the parochial records contain many entries of charitable payments to such. Indeed before a workhouse was established a number of such payments are found being made for the general relief of the poor as well as for foreigners, in a haphazard sort of way; such entries dating from 1640 onwards. These alms were, of course, distributed over an area beyond that with which we are here concerned, but the necessity for such relief was undoubtedly chiefly present in that part around Dyott Street which even down to time within living memory was a low and dirty neighbourhood, before Oxford Street was connected by a direct thoroughfare with Holborn, when the rookeries that abounded here were demolished and the area, as it were, cleaned up.

I have mentioned the Irish as constituting a not inconsiderable portion of the human element here, and it was probably one of this nationality who was known as Tottenham Court Meg, and who on one

occasion, 'being verie sicke,' was given the sum of 1*s.* from the poor-box, in 1640. A similar amount was allotted to 'Guy, a poore fellowe,' and to the so-called 'Ballet-singing Cobbler,' in 1642; while 'Old Frizwig,' another local character, received 6*d.* in 1646, and in 1657, 2*s.* 6*d.* was paid for a 'shroude for oulde Guy, the poet,' identical probably with 'Guy, the poore fellowe' of the earlier entry.

To return to a consideration of the Tottenham Court Road from an architectural point of view, although it had, about the middle of the eighteenth century, begun to take on the appearance of an urban street, it was so long before it could really be regarded as such that J. T. Smith says that in his time, with the exception of several straggling houses and the buildings attached to Capper's Farm, and Cantelowe Close (on which William Mace built his farm-house), which extended behind the north-west end of Great Russell Street, the principal portion of the east side of the main thoroughfare, as far as the King's Head Tavern at its north-east corner, was still unbuilt over; and even in 1800 the fields lay bare and waste until you approached some nursery gardens near the New Road and a piece of ground enclosed for the Toxophilite Society towards the north-west, near the back of Gower Street.

On the west side, however, far more progress had been made. Thus Hanway Yard, popularly known for a time as Hanover Yard, came into existence about the year 1729, at the time when the Oxford Road was completely built on its north side. From

the Blue Posts Tavern,[1] at the corner of Hanway Street and Tottenham Court Road, a hostelry, by the way, kept by a noted draughts-player named Sturges, the houses were irregularly built as far north as a large space known as Gresse's Gardens, where Gresse Street is now. Continuing up the main thoroughfare Whitefield's Chapel, to-day perpetuated by the rebuilt Tabernacle, occupied a large area, on which was once a pond known from its size as The Little Sea, and clearly marked in Rocque's map of 1746. 'Beyond the chapel,' says Smith, 'the four dwellings, then called Paradise Row, almost terminated the houses on that side.' The Crabtree or Crab and Walnut Tree Fields occupied the ground behind as far as the Adam and Eve Tavern, and a turnstile gave access to them from the main thoroughfare.

There were a variety of features in existence at this time, of which, however, Smith, whose survey as may be seen, was quite a general, not to say cursory, one, makes no mention. Thus at the south-west corner of Tottenham Court Road, opposite the Pound, a block of houses stood out in the thoroughfare, and the alley thus formed behind them was known as Tottenham Court, later Bozier's Court, and it was just behind these houses that the Blue Boar Tavern stood, having a narrow passage-way into the Oxford Road. Some way up the main thoroughfare was Black Horse Yard, attached to the

[1] The Blue Posts Tavern seems to be first mentioned in a bill-head, in the Heal Collection, dated *circa* 1760. It was evidently a house of some antiquity.

Inn of that name, entered from it by a narrow lane. Beyond this again was a large stable-yard, and then came Windmill Street, near which the Middlesex Hospital stood to its west amid the open ground which formed part of Crab and Walnut Tree Fields.

To the north of Windmill Street stood the Red Lion Inn, then another block of isolated houses and The Little Sea; and then Paradise Row, with a double row of trees in front of it, at that time (*circa* 1750), the most northerly range of buildings in the thoroughfare, until those standing at its junction with what is now Euston Road, but was then a rough country road through fields, were reached.

On the east side, beyond the houses at the corner later to become Meux's Brewery, to-day gone to make way for the Dominion Theatre, was a small pond, the Pound, and, opposite Windmill Street, a large timber yard. All this ground was that belonging to Capper's Farm, the farm-house built by William Mace and now incorporated in Messrs. Heal & Son's premises, itself abutting nearly on to the highway, just opposite Whitefield's Chapel.

At the north-east corner of Tottenham Court Road, yet another Pound is shown by Rocque. Thus, less than two centuries ago, with the exception of the farm at the corner of Francis Street on the north, practically the whole east side of the thoroughfare was unbuilt.

In those days this thoroughfare, apart from being an outlet from London to its adjoining countryside, was not a specially desirable locality. We have seen something of what its lower end was like, so far as

PLAN OF T
Taken from HOR

DESCRIBED
of London, 1799

the inhabitants were concerned, and these, especially in summer-time, swarmed out from their hovels towards the green fields close by. Indeed, we are told that it was infested by them, and as a consequence booths began to be erected along it, not merely for the sale of commodities, but also for shows and quasi-theatrical performances which culminated in the annual Fairs to which I have already referred, and which made the purlieus of the Adam and Eve for a time a perfect pandemonium of riot and disorder.

With the gradual increase in building Tottenham Court Road underwent an equally gradual change in the characters of its frequenters. Tottenham Court Fair was suppressed, its successor, Gooseberry Fair, ceased to attract, and from that moment the thoroughfare entered on a more subdued, and perhaps rather drab period of existence. People of substance began to reside in it, not only over their shops, as the custom then was when shopkeepers were not above being identified with their means of livelihood, but in the private houses which were dotted here and there along it; and although one has to confess that few of these residents have left memorable names, there are, happily, a few exceptions, although in only one case can a really famous name, and that a foreign one, be associated with Tottenham Court Road itself. Its by-streets, on the other hand, will be found crowded with them.

The single instance of a one-time great resident here was when the famous French writer Chateaubriand, flying from the horrors of his own country in 1793, came to lodge in a garret here, a garret

for which he paid six shillings a week. It was in this same year that Pinkerton, a once well-known but I fear now nearly forgotten antiquary, was residing at No. 120 Tottenham Court Road. Somewhat to descend in the scale, it is to be recorded that Randall, the prize-fighter, was another of the earlier inhabitants, and Thomas Moore, the poet, records seeing in Tottenham Court Road an unusual congregation of blackguards at the entrance to a passage called Cock Court, and asking what was the matter, was told that 'Randall lived there.' 'It was,' he adds, 'the Conqueror's levée.'

But an even more exciting incident than a crowd waiting to see a successful pugilist, once occurred in Tottenham Court Road, for that amazing person Richard Brothers, the religious enthusiast and 'prophet,' on a famous occasion, according to his own account, had the unusual experience of seeing 'the Devil walking leisurely up Tottenham Court Road!' Some doggerel lines record the incident, a verse of which still remains in my mind, and runs as follows:

> 'Walking down Tottenham Court Road,
> Either by chance or by whim,
> There he saw Brothers the Prophet,
> And Brothers the Prophet saw him.'

But Brothers said he saw him walking 'up,' and here he is said to have seen him walking down; so that strict accuracy would seem to indicate that the pair met at least twice, which makes the episode still more remarkable.

After this any notoriety or celebrity (which you will) to be encountered in this thoroughfare will surely prove in the nature of an anticlimax. But such a one is, perhaps, afforded by the fact that Joseph Watkins, the barber, was accustomed frequently to shave Hogarth, at his establishment at No. 121. In which connection it is interesting to remember that he once told J. T. Smith that on one occasion, while thus engaged, he was interrupted by the great artist, with the lather still adhering to his face, jumping up and rushing to the window 'to look at a boy who had placed a hot pie so hard upon a post that the dish broke and the gravy ran down its sides. This Hogarth immediately drew, and has introduced it in his plate of "Noon." '

But after all, what is Hogarth sketching the expression of a dismayed youth to the expression which must have appeared on the face of Prophet Brothers when he met the arch-enemy, and no doubt recognized him by the peculiar shape of his foot; or, indeed, of that gentleman's expression on seeing Prophet Brothers!

From a variety of sources glimpses of other persons and events, none of them specially outstanding, but for all that not uninteresting, may be gained from the past annals of Tottenham Court Road. For instance, we find Catton, the publisher, carrying on his business at No. 7 The Terrace, between Francis Street and Pancras Street (as shown by Horwood) in this thoroughfare, in 1787; but the exact *habitat* of the eccentric figure known as 'The Old Commodore of Tottenham Court Road,' who

had only one leg, and whose portrait was painted by E. Wright, and published by Isaacs of Charles Street, Soho Square, eludes investigation. On the other hand, that once notorious person Charles Price, alias 'old Patch,' and known through his various misdeeds as The Monster, lived for a time at No. 3 The Terrace: not, one imagines, greatly to the satisfaction of the immediate neighbours.

Randall, the pugilist mentioned by Moore, as recorded above, had been born in Cock Court, where the poet saw the crowd awaiting him, on November 25, 1724. He was known as 'The Irish Lad,' so doubtless his parents were among those representatives of that island who, as I have shown, at one time congregated in this quarter. Another notable member of the 'Fancy,' Reuben Martin, was also a resident in this part, and during the eighteenth century had an amphitheatre, or nursery, in New Inn Yard; while to pass from a very animate to a very inanimate representation of manhood, the Highlander (Maclino, he is now called) was for long a feature of the thoroughfare, and stood with his snuff-box and his hand for ever raised to take the pinch which was ever to elude him, outside the premises of Lawrence, the Tobacconist, at No. 128 Tottenham Court Road.[1] It may be mentioned here that during the 'rags' of the University of London students, Maclino, lent for the occasion by its owner, Mr. Catesby, figures as a sort of mascot.

Among the many signs that once decorated the

[1] See p. 282.

shops and houses here, a few denoted taverns, such, for instance, as Ye Rose and Crown, at what was afterwards No. 62; The Talbot, at the corner of Goodge Street, recorded as being in existence in 1799; The Bull's Head, at No. 101, a house that had the distinction of possessing a commodious concert-room; The Apollo, at Nos. 191–2, at the corner of Francis Street; and the Horseshoe, rebuilt by Charles Best in 1875 and still a well-known resort, The Blue Posts, The Black Horse, The Red Lion, The New Inn, etc.

Such signs, however, as The Orange Tree, where one John Baker, a gardener, lived; and The Golden Ball, denoting the shop of Thomas Frogley, a stay-maker, merely indicated establishments before the use of numbers became general, and were relics of an earlier, less convenient, but more decorative system of identification.

The artistic atmosphere, which many notable past inhabitants have given, as we shall see, to the neighbouring streets and courts, has, at least in one instance, communicated itself to the main thoroughfare; for, in 1831, Sidney Cooper, the well-known animal painter, came to reside in a second-floor room here, at the period when he was making a precarious living by selling his drawings to Ackermann of the Strand; while, in our own time, Messrs. Sickert, Tonks and Roger Fry had their headquarters in the immediate neighbourhood from 1900 to 1920: thus connecting with our own day the earlier artistic atmosphere that for so long distinguished this part of London.

A few incidents associated with the Tottenham Court Road in the past, although hardly comparable in importance with Mr. Brothers' amazing *rencontre*, may yet be mentioned as part of the street's history. Thus there used to be run along it what was known as a Smock Race, the protagonists being women of special physical prowess and, apparently, proportions; as may be seen from a print published by one Pitts, a print otherwise topographically interesting in that it shows, as a background, the old King's Head, the Adam and Eve, and other landmarks.

It was too 'from Mr. Hall's farm, opposite Whitefield's Chapel,' that Lunardi made one of his numerous balloon ascents in or about the year 1785, and, as evidence of how relatively late in its career the thoroughfare was a dangerous one, we have the incident of a Mr. Neale, in the year 1813, being here attacked and robbed by a gang of twelve or fourteen ruffians. This occurred five years before the east side was first lighted by gas, an innovation which materially conduced to the safety of those perambulating it.

A long street of this character obviously laid itself out to a great variety of trades. Many of these were, of course, humble forerunners of those still carried on here; but at least one smacks of a past day alone, and that was the manufacture of patent Paraboues,[1]

[1] They loved words manufactured from other languages, in those times. Here apparently we get a strange mixture of Greek and French. Para = against, and Boue = mud.

otherwise clogs, which James Davies is recorded as producing, in 1814 and onwards, at his shop here, No. 229. Davies's shop was no doubt noted by one pair of young eyes – eyes from whose keen observation little in London, or wherever they gazed, was then or later hidden, for there might have been seen trudging along to and from between Upper Gower Street and the Blacking Warehouse off the Strand, a young boy who was in course of time to become the most famous figure in the later literary history of the country – Charles Dickens. Often on these occasions, as he himself has recorded, 'he could not resist the stale pastry put out at half-price on trays at the confectioner's door in the Tottenham Court Road.' It was, too, at the north end of the same thoroughfare, it will be remembered by readers of *David Copperfield* that 'the little round table with marble top' and the precious flower-pot, belonging to Traddles, were exhibited for sale, after they had been seized, together with the Micawbers' furniture, and were eventually bought and restored to their owner, through the aid of Clara Peggotty.

Besides these associations with Dickens and his works, the Tottenham Court Road has yet others, for it was in a shop here, that of Messrs. Jones, Spruggins and Smith, for which you will look in vain in a contemporary directory, that Horatio Sparkins,[1] who, you recollect, had posed as a gentle-

[1] See the tale headed by his name in *Sketches by Boz*. In recent fiction one remembers that Mr. Ponderevo, in Mr. Wells's *Tono-Bungay*, had his chemist's shop in Tottenham Court Road.

man of leisure with poetic and artistic proclivities, was discovered serving behind the counter, by Miss Teresa Malderton and her horrified mamma; while the Miss Knag, of *Nicholas Nickleby*, lived in a small street just off the main thoroughfare (I like to think it was Gresse Street), where her brother Mortimer kept a small circulating library and let out 'the newest of old novels.'

The association of Tottenham Court Road with Dickens and some of his creations brings me conveniently to that period, 1837–8, when *Pickwick* was published, when the Victorian Era was inaugurated, and, specially to my purpose here, when Tallis was beginning to issue that remarkable series of elevations of the London streets, which have done more, perhaps, than anything to familiarize us with the appearance of the city at that period, and to inform us what the shops that then lined the thoroughfare looked like, and by whom they were occupied.[1]

Tottenham Court Road is a long thoroughfare, and Tallis is obliged to allocate three sections of his elevations to its consideration. We are thus able to see at a glance exactly its architectural features, and by the aid of the accompanying directory can tell who lived or carried on their businesses in it nearly a century ago. I propose taking these seriatim, stopping here and there to note any special features

[1] I may mention here that Tallis produced elevations of three other streets in our area, viz., Goodge Street, Rathbone Place, and Charles Street, connecting Goodge Street and Mortimer Street; and to these I refer in their proper place.

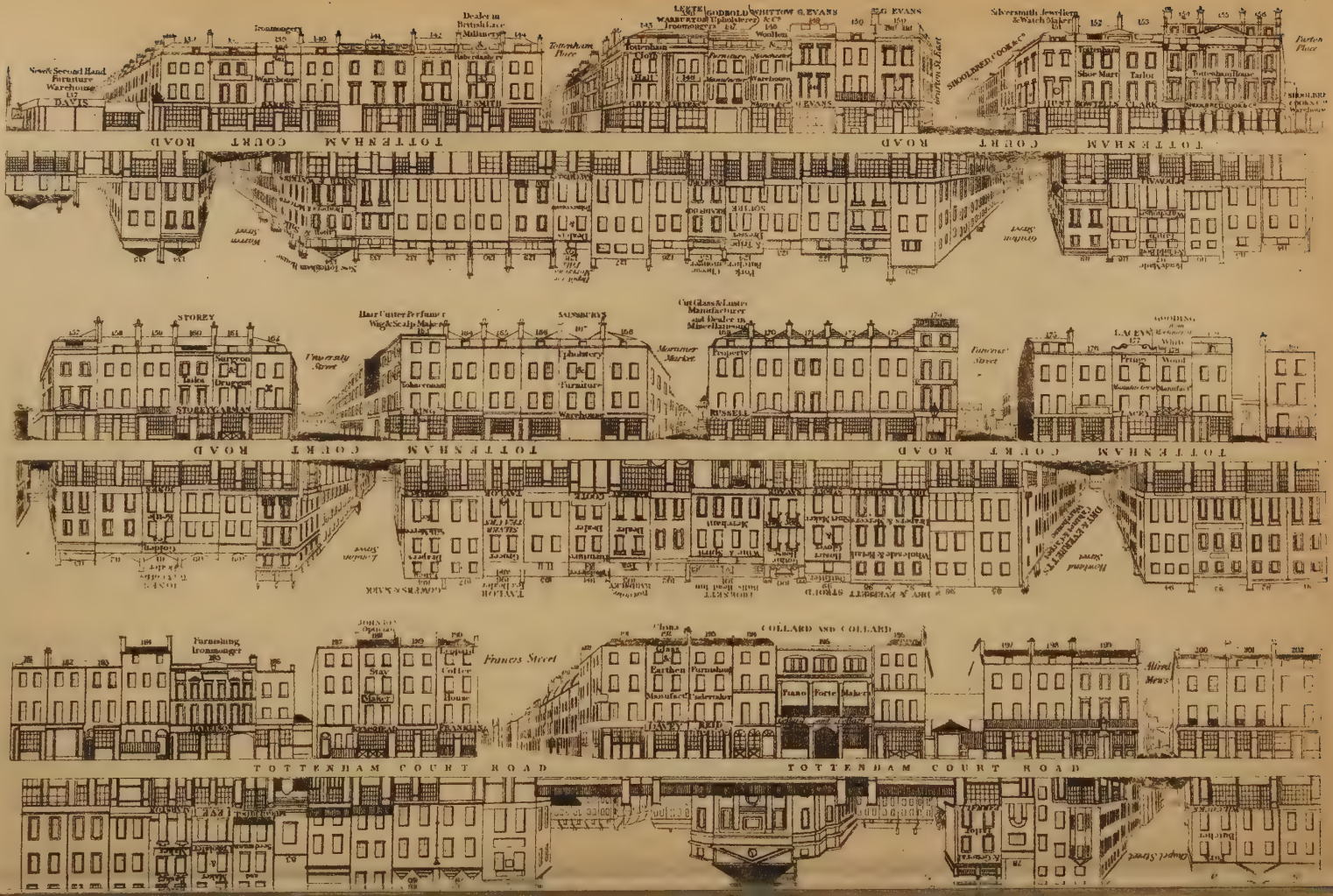
of interest in the thoroughfare itself, and dealing with such by-streets as enter it on both sides, beginning at the south-west corner. Before doing this, however, I would draw the reader's attention to the fact that as a general rule, although, of course, there are exceptions, the buildings appear to have been rather of a residential character, converted subsequently into shops, than erected primarily with a view to commercial purposes; although it is to be remembered that in those days shopkeepers were accustomed largely to reside over their business premises, and thus, in some instances, when shops were built here the upper parts were designed for the private abodes of their owners. In many cases, however, the houses had gardens in front of them, and in course of time these were covered by projecting shops, as we have seen happening in many parts of London in more recent days. Here and there, in Tottenham Court Road, as for instance in the case of Messrs. Shoolbred, Cook & Co.'s premises (as the firm was originally styled), and Messrs. Collard & Co.'s, a more ambitious style of architectural façade is shown by Tallis, indicating the erection of these establishments for the special purpose of business and business alone.

Taking Tallis's Elevations as a general guide, and commencing at the south-west corner of the thoroughfare, we find a group of houses known as *Bozier's Court*, intervening between No. 1 Tottenham Court Road and Oxford Street. Bozier's Court represented what in Rocque's map was, as I have already noted, known as Tottenham Court, and the

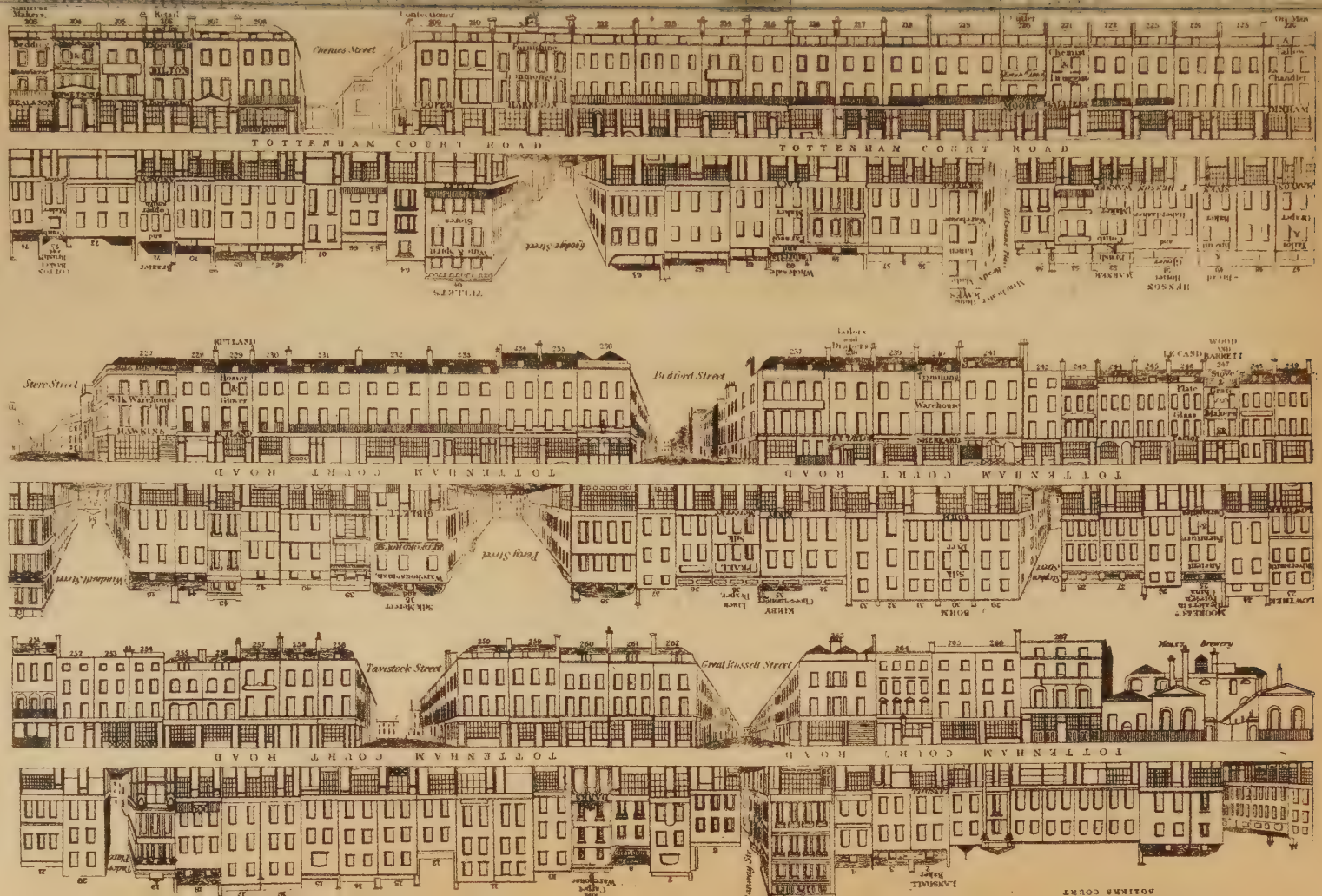
houses we see represented by Tallis, masked the narrow way leading into Oxford Street. These houses remained, although often threatened with destruction, till recently, they being demolished in the year 1900. The land in which they stood belonged to a Mr. William Boozsher, and it is not difficult to realize that the alley behind them became known to the populace as Boozer's Alley. In our own day a literary flavour was imparted to the place by the fact that the once well-known bookseller Westall, patronized in turn by Macaulay and Gladstone, had his shop here.

It has, too, been supposed that it was here that George Gissing spent his miserable years, 1883–5. In the *Ryecroft Papers* he describes his lodging 'in that alley hidden on the west side of Tottenham Court Road,' but one who is well acquainted with this area thinks that the reference is 'an almost unmistakable indication,' not of Bozier's Court but Colville Court. The same authority says that Gissing's mention of the 'cellar' in which he resided follows the custom of those north of the Trent who are accustomed to speak of any room below the street as a cellar. In *New Grub Street*, as well as in the *Ryecroft Papers*, are a variety of allusions to Tottenham Court Road and this part of London generally.

Proceeding up Tottenham Court Road, the first turning we come to is *Hanway Street*, which has also an entrance into Oxford Street, and with what used to be called Petty's Court (it is now named Perry's Court), and John Street, forms a little



TOTTENHAM COURT ROAD FROM



TH TO SOUTH TALLIS's View, circa 1838

collocation of alleys communicating with each other. By the way, 'Petty's old Playhouse, at the end of Tottenham Court Road,' which is referred to in the *London Daily Post* for August 3, 1736, once stood here, but all records of it appear to be lost. The court no doubt took its name from the proprietor, and I am inclined to think that the place was identical with that 'Shakespearean Theatre' contrived out of what had once been a cow-house, which is mentioned by Britton.

Hanway Street, or Hannaway Street, as it is found sometimes written, vulgarly known as Hanover Yard (in one old map the name is given as Handways), was formed, as a stone let into the wall of No. 4 states, in the year 1721. In earlier days it was narrower than it is now, and an inscription, near its Oxford Street end, reads: 'This part of the street was widened six feet in the year 1811, at the joint expense of Lt.-Col. Rowles and E. H. Baldock, the ground having been given for the purpose by E. H. Baldock.' I remember as a child being told by a great-aunt of mine who knew her London well, and used often to point out to me interesting features, that this Mr. Baldock kept a lace-shop here, and, indeed, shops for lace and toys, 'as fancy articles' dear to the female mind used to be called, were the attractions that brought all the fashion of London on shopping expeditions to this part of the town. But it was not only used for this purpose, for, narrow as the street was, it then formed the direct route from the west to the then not unfashionable area of Bloomsbury.

As a proof of how the earlier rural character of this part lingered on into the latter part of the eighteenth century, Nollekens remembered thirteen large and fine walnut trees standing on the north side of the Oxford Road, between Hanway Street and the Castle Inn, just beyond the Star (later Meux's) Brewery. These trees would, therefore, have reached from the Blue Posts Tavern, at the corner of Hanway Street, at that time kept by a man named Sturges, who was a great draughts player and indeed such an authority on the game that he wrote a book about it, which was published in 1800, a fact recorded on his tombstone in St. Pancras Cemetery.

Although lace-shops and such-like establishments were the rule in Hanway Street, there was at least one notable exception, for William Godwin, the author, opened a small bookseller's shop here in 1805, paying £40 a year for the premises. Here he remained, however, but two years, as in 1807 he removed to Snow Hill, Holborn, where he carried on his business under the name of Edward Baldwin, according to the testimony of S. C. Hall, who says he remembers him there. It was in Hanway Street that Godwin published his *Fables*, *The Pantheon*, and some of the children's books of which, curiously enough, he made a speciality, the unsold copies of which last venture formed his chief stock-in-trade in his new shop, a fact also remembered by Hall.

It seems probable, as no other bookshop is recorded in Hanway Street, that Godwin's was that at No. 9, which was later carried on by one

Thomas Roden, who is given as being there, in the Directory for 1817.

Hanway Street retained well into the nineteenth century its old-world air, and appealed to those who cared to reconstruct the atmosphere of an earlier day. 'It is always delightful,' says Thackeray, in *Philip*; and one remembers that it was here that Abednego, the father of Samuel Titmarsh's fellow-clerk, in the *Great Hoggarty Diamond*, had his establishment, that of 'a mock-jewel and gold-lace merchant.'

Another shopkeeper here was a certain old lady named Patience Flint who, we are told, 'was always in evidence in a close-fitting gingham gown, with a stiff muslin cap drawn tightly over her forehead. She hardly ever spoke, but would indicate the price of articles by holding up so many fingers.'[1] With a durability befitting her name this old lady lived to the ripe age of 109, and was buried in the churchyard of St. Pancras.

Hanway Street seems to have been sympathetic to longevity, for we hear of another centenarian living in it, a certain Elizabeth Alexander; while Peg Fryer, an actress, even outdid these ancient dames in the matter of years, for she lived in or near the Tottenham Court Road, perhaps, although this is not actually certain, in Hanway Street, and there died, at the advanced age of 117, in the year 1747.

The origin of the name of the street has not, so far as I know, been traced to any special person, but it is evident that it was derived from that of the Hanway

[1] *London Alleys, By-ways and Courts*, by Alan Stapleton.

family of which Jonas Hanway, the philanthropist, and, incidentally, the first man to carry an umbrella in the streets of London, was a member.

Continuing our imaginary walk up Tottenham Court Road, and passing, appropriately in the above connection, the shop of Stephens, an umbrella-maker, at No. 6 (one T. Godwin is given as an umbrella-maker at No. 7, in the 1817 Directory), and that of Danks's Carpet Warehouse (in 1817 it had been carried on by Little) at No. 9 (of which establishment Tallis gives a vignette attached to his elevation of this section of the thoroughfare), we come to *Tudor Place* between Nos. 19 and 20 Tottenham Court Road. This little by-way was at that time filled with private houses, and led directly into Rathbone Place. The origin of its name is obscure, but probably arose from that of an owner of property in it. In a fairly full list of streets and alleys issued in 1740 it is not included.

Just before reaching Tudor Place the shop at No. 18 Tottenham Court Road, of W. R. Loftus & Co., beer-engine manufacturers and pewterers, should have been mentioned. This firm was founded in 1823, in Maida Vale, whence it moved to Oxford Street, and finally to its present address in Tottenham Court Road in 1903. In Tallis's day No. 18 was occupied by one Morgan, a tallow-chandler.

The next turning is *Stephen Street*, between Nos. 28 and 29, in which many architecturally interesting old houses still remain. It was so named, as was the neighbouring *Gresse Street*, from Stephen Gaspar Gresse, writing-master, the father of John Alexander

Gresse, George III's drawing-master, who purchased a long lease of the site and sublet it on building leases. On this spot in earlier days stood a house surrounded by ample grounds belonging to a wealthy brewer, not improbably the proprietor of the Brew House which anticipated Messrs. Meux's great establishment. The small houses subsequently built on the site were completed in 1771, and some of the ground was divided and let out, for what were then called smoke-a-pipe gardens, to various tradespeople in the neighbourhood – something in the nature of what might be termed recreative allotments.

It was in one of the Stephen Street houses that Henry Robert Morland, the painter and picture-dealer, lived during the years 1780–6, and with him his famous son George Morland, who appears to have resided intermittently in other parts of this area, at a later time.

Between Stephen or, as Tallis spells it in his Directory, Stephens Street and the next turning, Percy Street, there is nothing of special note in the main thoroughfare, except that it may be noted that in the 1817 Directory Peter and Thomas Capper, cheesemongers, are given as having their shop at No. 37 Tottenham Court Road. Nor, indeed, has *Percy Street*, formerly known as Crabtree Street, from Crabtree Field through which it was formed, a great record of notable inhabitants, although the picturesque Georgian houses which still remain in it might, one would think, promise interesting associations. However, three once popular artists once lived in it, viz. Henry Bone, R.A.,

the enamellist, in a house on the south side; E. H. Bailey, the sculptor; and Thomas Seddon, the landscape-painter. Among other one-time residents here (at No. 6) was the son of Dr. William Buchan, whose *Domestic Medicine* was once a popular guide to health, and is still to be met with among the *disjecta membra* of second-hand bookshops, and who died in the said son's home in 1805. At No. 23, too, lived Samuel Rose, the friend of Cowper, the poet, who was wont to visit him here, as recorded by him in a letter to Hayley. The poet's last visit took place in 1792, when he was in one of his fits of depression; and he is described, on this occasion, by Southey, as sitting at the corner of the fireplace in total silence, manifesting no other interest in the conversation than by occasionally raising his eyes towards the speaker. Two actors are numbered among Percy Street's past inhabitants. One of these was W. H. Betty, known to a too emphatic and rapidly judging generation as 'The Young Roscius'; another, John Maclean, who died there so recently as 1890; and Albert Smith, the writer, lived for a time at No. 14.

At the corner of Percy Street and Charlotte Street is the Marquis of Granby public-house, on the wall of which appears a tablet bearing the initials S.P.P., and the date 1791; the letters probably indicate the names of the then freeholder, and the date that of the erection of the building.[1]

[1] In 1880 an explosion of gas mains at the corner of Tottenham Court Road and Percy Street, in which latter thoroughfare five houses were badly wrecked, resulted in the death of two people and injuries to no fewer than four hundred.

Windmill Street, to which we next come, was formed about the year 1766 when a small thoroughfare parallel to it, known as *Colville Court*, certainly came into existence. I have already referred to this court as being that in which, as some think, Gissing once lived, rather than in Bozier's Court, as generally supposed. The author's well-known remark as to his lodgings here is contained in *The Ryecroft Papers*, where he writes: 'I see that alley hidden on the west side of Tottenham Court Road where, after living in a back bedroom on the top floor, I had to exchange for a front cellar. There was a difference, if I remember rightly, of sixpence a week, and sixpence in those days was a great consideration – why, it meant a couple of meals.' The name of Windmill Street perpetuates the landmark which stood close by in the days when all this part was open fields. Nollekens, whose memory went so far back and was so retentive, recollected this windmill, and he once told J. T. Smith how 'when he was a little boy his mother often took him to the top of the street, to walk by the side of a long pond near a windmill which stood on the site of the chapel in Charlotte Street, and that a halfpenny was paid by every person at a hatch belonging to the miller, for the privilege of walking in his grounds.' Although the chapel here mentioned should rightly be considered, as it actually was, in Charlotte Street (where, when we come to that thoroughfare, I shall have more to say about it), I may here state that it was built by a Mr. Clemence, for the Rev. Henry Mathew, the early patron of Flaxman, in 1769. In

Tallis's view it can be seen standing at the end of Windmill Street, and appears as it was just about thirty years before its demolition.

As doctors were accustomed to recommend Windmill Street on account of the salubrity of its air, it is appropriate to find that when the Middlesex Hospital was first started, it began its career in two houses in this street. This was in 1745–6, and here it remained till it was removed to its present site, then described as 'in Marylebone Fields,' in 1756.

Like most of the thoroughfares in this vicinity, this street has had several notable artistic residents, in the past, among these the most famous being Peter de Wint, the great landscape-painter. After he had left Rathbone Place, he is known to have come to No. 40 Windmill Street for a time, although he had moved from there before his death, which took place in June, 1849, at a house in Upper Gower Street. Curiously enough Hilton, the historical painter, later occupied No. 40; while another artist who lived in the street, at a still later date, was Edward Edwardes, A.R.A.

It was in Windmill Street that Messrs. Brinsmead set up their first pianoforte manufactory, subsequently moving to Charlotte Street. Henry Brinsmead, besides having a factory in Black Horse Yard, off Gresse Street, had another at No. 3 Upper Grafton Street; while John, the founder of the original firm, opened the one in Chenies Street, believed to be on the site now occupied by the Drill Hall, where a disastrous fire occurred at the warehouse in 1861.

Other associations here comprise the establishment, in 1776, of the St. Pancras Charity School, and the presence of at least one public-house, The Fitzroy, which is given in a list of such places published in 1902.

Nos. 46 to 54 Tottenham Court Road intervene before we reach another outlet on the west side, known as *Kirkman's Place*, as shown by Tallis. This, a paved cul-de-sac, contained then but a dozen houses. It is shown clearly on Horwood's plan. Warners', the brushmakers, whose business still exists, are given as being at No. 52 in 1817.

Goodge Street, by the way it is called Crabtree Street in Noorthouck's map dated 1772, which runs between Nos. 63 and 64 Tottenham Court Road, was constructed in or about the year 1763. It perpetuates the name of Mr. John Goodge, who owned considerable property [1] in this neighbourhood, and who died in 1748, in his fifty-eighth year. In this connection it is interesting to find that No. 56 Tottenham Court Road is shown by Tallis as then in the occupation of a Goodge, a cheesemonger. The same authority, writing *circa* 1838, describes Goodge Street as being 'a broad open street, of great thoroughfare, conducting to the Middlesex Hospital and Charles Street, and entirely composed

[1] This property in course of time descended to a family named Foyster, and they still own a portion of it, although the far greater part was disposed of many years ago. A large and detailed plan of the whole, in the possession of B. B. Foyster, Esq., who most kindly gave me access to it, shows the development of the estate into streets and houses.

of respectable retail shops.' Indeed, at that time, the street was regarded as a more important one than it is to-day. The fact is, of course, that before the formation of New Oxford Street, which came into existence about 1844–5, it was the most direct route from the west to Tottenham Court Road, forming together with Mortimer Street and Charles Street a long, continuous, and for those days wide, thoroughfare. The creation of the direct link between Oxford Street and Holborn largely detracted from Goodge Street's earlier importance as a main artery.

At No. 68 Tottenham Court Road, Messrs. J. & J. Goddard have their business as pianoforte-makers, tools and supplies manufacturers. The firm was founded by Joseph Goddard in 1842, at 79 Charlotte Street, being moved later to Oxford Street. Seven years later Joseph took his brother James into partnership and went to Tottenham Court Road, the present address of the firm. When, in 1889, Joseph died he was succeeded by his two sons, who in 1903 took H. J. Brinsmead into partnership, and from 1919 the firm has consisted of the latter and Frank Goddard.

In 1827, No. 68 was occupied as an eating-house, one Joseph Allen being the then proprietor, who, in Tallis's day, was still carrying it on.

Before examining Tallis's elevation of this thoroughfare, generally, one or two features which he specially notes require a word. 'In Goodge Street,' he writes, 'is the London Carpet Warehouse (Waugh and Son, at No. 3), the third generation of this

family in the same premises, and from the first building of this street in 1769.' But although he here specifies this date, it appears from another statement of his that the street had been begun at least six years before, so that we may take 1769 as indicating the year in which it was wholly completed. 'At the corner of this street and its junction with Tottenham Court Road,' he continues, 'is Tullet's Wine Vaults. This splendid establishment is one of the most respectable and quiet in the metropolis, its wines and spirits are of a superior order'; and the vignette attached to Tallis's elevation indicates that the place in question was a large square building, established in 1769 by one Sowerby, to whom Tullet succeeded. It is now the shop of Messrs. Catesby.

Turning to the Directory which accompanies Tallis's London views, we shall see that the respectable retail shops to which he refers were then occupied by every kind of tradesman from a hairdresser to an undertaker. At No. 36, on the north side, five doors from Charlotte Street, the name of James Bull, victualler, is given. In the Post Office Directory for 1839, Bull's house is called The Northumberland Arms. To-day, however, this tavern is known by the unusual sign of The Hare's Foot. It has recently been rebuilt, and the new structure is a quite remarkable little bit of architecture. Another public-house in this street is The Valiant Trooper (also an unusual sign), and in a list of such places, issued in 1839, The Talbot, The One Tun, and the Northumberland Arms are given under this street.

Goodge Street possessed in the past one, and, so far as my researches have enabled me to discover, only one, resident who can lay claim to even a limited fame. This was Thomas Dibdin, the song-writer and dramatist, the son of Charles Dibdin, and a member of that gifted family so many of whom made names for themselves. As the Rate Books are silent as to Dibdin's exact abode, it is probable that he merely lived in lodgings; but wherever he was he was frequently visited here by George Cooke, the actor, one of his intimate friends.

But if there be a dearth of notable names connected with Goodge Street, there is at least one singular circumstance to be recorded as having occurred here. When, on June 27, 1777, Dr. Dodd was executed at Tyburn, for having forged Lord Chesterfield's signature, his friends made arrangements for the body to be conveyed to the shop of a Mr. Davies, an undertaker here, in the hope that means might be found to restore him to life. A warm bath had been prepared there, and John Hunter, the famous surgeon, was in readiness to do all he could. Hunter had already had some remarkable results in restoring drowned people to life, and it was Mr. Hawes, the founder of the Royal Humane Society, who was responsible for enlisting his services on this occasion. Criminals had, too, before this been revivified after execution, as in the case of one attended by Dr. Glover, of Dublin; and so the idea of resuscitating Dr. Dodd was not so far-fetched as it might now seem to us, especially as, in his case,

certain formalities consistent with certain death by hanging had, through influence, been permitted to be dispensed with. In spite, however, of Hunter's long-sustained efforts, Dr. Dodd remained as dead as he was when taken down from the gallows. But when what had been attempted became generally known, rumours, and increasingly persistent ones, had it that he had really been restored to life and secretly conveyed out of the country. Indeed, a letter from somebody in Provence, dated July 12, 1777, explicitly stated that the doctor was alive there and then. No doubt a case of mistaken identity, for the body was at that time lying in the churchyard of Cowley, in Middlesex, whither it had been conveyed by his friends immediately after Hunter's efforts had proved abortive. I may add that Hunter's share in this grim matter was vouched for by Hutton, the well-known mathematician, who heard the great surgeon relate the circumstances, at a club held at Slaughter's Coffee House, of which they were both members.

In earlier days the portion of the thoroughfare which connects Goodge Street and Mortimer Street was known as *Charles Street*, on which, by the way, a portion of the Middlesex Hospital abuts. It has had a few interesting inhabitants, among them Peter or Pierre Chenu, a sculptor, or engraver as Bryan calls him, who lived for a time at No. 23, although his death, which occurred in 1788, took place elsewhere. Another engraver, William Sharp, lived at No. 8 in 1799; and Macready the actor was born here on March 3, 1793; while a link with our own

days is provided by the fact that both Thomas Wing Pinero, a solicitor, and Mark Pinero, relations of Sir Arthur Wing Pinero, the famous playwright, once lived at No. 18, as recorded in the 1817 Directory.

In earlier days, before 1879, when its eastern portion was incorporated with Goodge Street and its western with Mortimer Street, that part of the thoroughfare connecting these two streets was, as I have already stated, known as Charles Street, and extended from the bottom of Cleveland Street to Wells Street.

It was at this point, between Nos. 5 and 6 Charles Street, on the north side, that the principal front of the Middlesex Hospital extended, as it does to-day in what is now wholly known as Goodge Street. Tallis allocates one of his elevations partly to Charles Street and partly to Mortimer Street, and of the former he writes that 'it is a considerable thoroughfare and consists chiefly of highly respectable shops.' The remainder of his letterpress is concerned with a description of the Middlesex Hospital, about which, however, I leave what I have to say until we reach Cleveland Street, along which the greater portion of its return-frontage abuts, together with the portion now being rebuilt. The Directory accompanying Tallis's letterpress does not reveal anyone of special note as residing in Charles Street, although we know from another source that Samuel Lover, the Irish writer, once lodged here, apparently at No. 24, for a time; and that I. Minasi, an engraver, who was a pupil of Bartolozzi, lived at No. 13 (the ground floor is shown by Tallis as in his time being

occupied by one Chittenden, a linen-draper) and thence issued his trade card in 1791.

According to Tallis, 'near the Tottenham Court Road end of Goodge Street formerly stood a mound of considerable extent, being the spot where the dead were deposited during the Great Plague.' But although Rocque shows various elevations in this quarter, he does not indicate one in this exact position, and it may, therefore, perhaps be assumed that before he executed his map of this district, the elevation mentioned by Tallis had been levelled.

Among the by-ways leading from Goodge Street were John Street, running between Nos. 48 and 49, in the larger thoroughfare; Little Charlotte Street, shown by Tallis as having posts across it in order to prevent vehicular traffic from entering it; and Cumberland Street, between Nos. 24 and 25, communicating with Tottenham Street. None of these, however, possessed any special points of interest, nor is the presence of any notable person recorded in them.

Returning, then, to Tottenham Court Road, and proceeding northwards, the next by-street we come to, between Nos. 77 and 78, is what used to be called *Chapel Street*, but is now *Tottenham Street*, which latter name was formerly only applied to the western continuation of the thoroughfare. It was in a house in this street that Richard Wilson, the Father of English Landscape Painting, as he has been called, came to live during the latter years of his life. It was, we are told, 'a mean house in which he occupied the first and second floors, almost without

furniture.' Among other early residents here was Pettit, an engraver, who had lodgings in this street, in which he committed suicide.

The principal object of interest associated with Tottenham Street, I mean the one-time presence in it of the Tottenham Street Theatre, was destined to become famous in our time as the 'Prince of Wales's'. This playhouse was originally erected, in the year 1780, in that part of the thoroughfare then known as Chapel Street, when it was intended as a Concert Room, by Francis Pasquale, at the suggestion and under the ægis of the Earl of Sandwich, the Jimmy Twitcher of the lampoonists, whose infatuation for Miss Ray indirectly led to her murder by her other admirer, the Rev. Mr. Hackman. A few years later Pasquale, together with Michael Novosielski (the architect of His Majesty's Theatre in the Haymarket, and also, by the way, of Lord Barrymore's house in Piccadilly), granted a lease, dated April 26, 1786, of the place to Lord Sandwich and other noblemen interested in music, as a home for the Concerts of Ancient Music. By this lease [1] Pasquali, as the name is there spelt, is shown not to have been the sole proprietor, as has generally been supposed, but was, as it were, the representative selected by the body of noblemen and others as a musical director, until they themselves took it over from him when they inaugurated that systematized series of performances known as the

[1] It was communicated to the *St. Pancras Notes and Queries*, by P. C. Rushen, Esq., the owner of the original document, which is given at length in that publication.

'Ancient Music'[1] in which King George III took such a close and personal interest. It was then that the place became known as The King's Concert Rooms, a splendidly appointed Royal Box being constructed for the use of His Majesty and the Royal Family. The concerts begun under such great patronage prospered exceedingly, the King and Queen Charlotte making a point of being present at them, especially when the works of their favourite Handel were performed. It is, indeed, recorded that His Majesty was often accustomed to tell the conductor to take his cue from the Royal Box, where the royal hand might have been seen giving the time of the composition performed, as the King wished it to be taken.

An advertisement in a newspaper for the year 1792 tells of one of these royal visits:

'This place last night was honoured by their Majesties and the elder princesses. The selection was made by Lord Exeter, and consisted as usual of compositions by Handel and others.[2] Master Welch was added to the vocal corps. Kelly, Neill, Miss Pool and Miss Pacha were the other vocal per-

[1] These concerts had actually been founded in 1776, the performances previously taking place in various centres.

[2] Apparently the selections were made in turn by members of the Committee. The last of the Concerts, then given in the Hanover Square Rooms, took place in 1848, when the Duke of Wellington chose the programme, on which a contemporary newspaper-writer remarks that 'His Grace is by no means so good a tactician in the concert room as he is on the battle-field.'

formers, and they all acquitted themselves with their customary ability. The whole was, as usual, forcible and earnest, particularly the choruses.'

In 1794 the Concerts were performed in the King's Theatre in the Haymarket, and in 1804 were removed to the Hanover Square Rooms, where they continued to be given till they ceased in 1848. In the year 1800 the Tottenham Street premises were taken by a man named Hyde, who was a trumpeter, and was thereupon re-christened Hyde's Rooms for Concerts. Of the company gathered together for the new venture, Sarrett, in his *Picture of London* for 1803–4, says that 'it can boast of many very respectable performers, amongst whom Mr. Winston, Mr. Standard, Mr. Grove, Mr. Barry, Mrs. Davis and Mrs. Barry take the lead'; while he adds that 'Tickets for admission cannot be purchased, but each of the performers having a certain number, they give them to their friends, and it is not difficult to procure them,' a statement, by the way, confirmed by Parke in his *Musical Memoirs*.

In spite, however, of the 'respectable performers,' and perhaps because of the curious method of distributing tickets of admission, Hyde did not, apparently, make a success of his venture, and in course of time was obliged to cease his musical activities. His rooms remained untenanted till they were taken by Colonel Greville, who fitted them up in an elaborate manner, and here instituted his once well-known Pic-Nic Society, a society, it would seem, chiefly designed for the purpose of

giving stage-struck amateurs an opportunity of exhibiting such histrionic powers as they may have believed themselves to possess. Angelo, in his *Reminiscences*, gives some interesting side-lights on the subject:

'its ventures, successes, troubles (for the larger theatres became jealous and tried to stop, or at least limit, the exertions of the amateurs whose performances, good or bad, drew from them many fashionable patrons), and the lampoons and caricatures to which it gave rise; even the redoubtable Gillray not disdaining to 'let fly at the nightly covey with his double-barrelled gun.'

The Pic-Nic Society, which had begun its career in the March of 1802, was not a very long-lived affair, and we find the Tottenham Court premises being taken in 1808 by Master Saunders, the equestrian, who fitted them up in a haphazard sort of way for exhibitions of horsemanship varied by quasi-theatrical performances. He renamed the place 'The Amphitheatre,' and a fairly low-class audience he seems to have collected there. The style of thing may be gathered from the fact that before the daily performances Saunders was accustomed to parade his whole company through the streets as a means of advertisement. Failure was obvious almost from the start, and after two years of valiant struggle he had to dispose of the property to a Mr. Paul, who took the place chiefly for the sake of providing his stage-struck wife with an opportunity of displaying what she imagined to be her

theatrical abilities. Paul added a portico to the theatre, and otherwise architecturally improved it, but after a few weeks he was obliged to close the place, in consequence of some contravention of an Act of Parliament, and, general mismanagement and inadequacy assisting, the too credulous proprietor appeared in the Bankruptcy Court.

Indeed, the Little Tottenham Street Theatre, as it was at this period called, seems to have been among the category of places doomed to be disastrous to those associated with them. For after Paul's disappearance, one Penley took it, but failed to make a success of it. Then a fine but not sufficiently appreciated actor named Cobham tried to make The Regency, as it had now become, an attraction; and, indeed, for a few nights did so, but his audience gradually dwindled and Cobham went the way of his predecessors, the theatre remaining unoccupied till 1814, when Brierley bought the lease for three hundred and ten guineas. According to the conditions of sale the privilege of keeping open all the year, upon a magistrates' licence, was dependent on the sum of £6,000 being spent on the building. Brierley, who apparently fulfilled this condition and, parenthetically, again changed the name of it to 'The Theatre of Variety,' was, however, even with his Covent Garden experience, unable to make it pay, and in 1821 disposed of what must have been a white elephant to him, to Brunton.

A measure of success attended the new owner's tenure, for his daughter, the celebrated Mrs. Yates, was a big attraction here, and it was largely owing

to this that Brunton managed to keep the theatre going for another ten years. Meanwhile its name (had ever a playhouse so many successive ones!) had again been changed, this time to 'The West End Theatre.' In the *Cicerone or Fashionable Guide* for 1830 we are told that 'it is a very neat house; and since the present management has been much better attended than formerly. The amusements chiefly consist of romantic Burlettas and farcical pieces.' But Brunton's tenancy must by that time have come to an end, as Mr. P. Farren is given as the proprietor and manager.

Farren, in his turn, was succeeded by Mr. Chapman, then the late owner of the City Theatre in Milton Street, Finsbury Square, and in the new proprietor's hands it had another short period of prosperity, burlesques being the staple form of entertainment, although occasionally such great foreign artists as Frederick Lemaître and Mlle. Georges appeared on its boards in legitimate drama: the latter figuring in Voltaire's 'Mérope,' probably the only time this play has ever been given in an English theatre. Then (I give the story in the words of a contemporary who appears to have been better acquainted with the facts than he was with the grammar of his native language):

'Oweing to some feeling of jealousy, the theatre was wrested from him (Chapman), and became the property of the present proprietor.' (This was apparently Mr. Macfarren or Farren.) 'Not satisfied with having taken possession of the theatre, an

action was brought on the 6th of December, 1831, by a man named Parsons, on behalf of the Managing Committees of Drury Lane and Covent Garden, against Mr. Chapman, for having caused comedies and operas to be performed at the Tottenham Street Theatre, and for performing in them himself, whilst lessee of that theatre, without a licence from the Lord Chamberlain's office, or a patent from His Majesty. Several witnesses proved the performance of various standard and stock pieces; and the jury returned a verdict against the defendant, upon seven counts, by which he was awarded to pay £50 upon each!! Such is the *Law* for a spirited caterer for public amusement. On Monday, December 12, he took a benefit, on which occasion his brother actors tendered their gratuitous services. The house was a *bumper*, but he is still a great sufferer. The theatre is now very thinly attended and must, we should think, be a very unprofitable speculation.' [1]

It was not long before yet another change of management occurred, and the theatre passed into the care of Mrs. Nesbitt. Its name had already, in 1835, again been changed to 'The Queen's,' in honour of Queen Charlotte. For a time it seems to have been carried on with a fair amount of success; but its character had gradually deteriorated, and its existence had probably been forgotten by West End audiences, until it had an amazing palingenesis and an unexampled career of prosperity when, in 1865, Marie Wilton (as Lady Bancroft then was)

[1] Kidd's *New Guide to the Lions of London*, n.d.

and H. J. Byron, the well-known dramatist, acquired the place, and changed its name to 'The Prince of Wales's.'

What its character had become at the time when the new proprietors, greatly daring, adventured on resuscitating it, is recorded by Lady Bancroft herself, in her theatrical reminiscences. There she describes going with Mr. and Mrs. Byron to a performance at the little playhouse, and she writes: 'it was a small, well-conducted, clean little house, but oh! the audience! My heart sank! Some of the occupants of the stalls (the price of admission to which was, I think, a shilling) were engaged between the acts in devouring oranges (their faces being buried in them) and drinking ginger-beer. Babies were being rocked to sleep, or smacked to be quiet. A woman looked up to our box, and seeing us staring aghast, with, I suppose, an expression of horror on my face, shouted out, "Now then, you three stuck-up ones, come out o' that, or I'll send this orange at yer heds." '

Undeterred, however, by such unpromising surroundings, Miss Wilton made an offer for the theatre, and having secured it and redecorated it, opened it, on April 15, 1865, with 'A Winning Hazard,' and 'La Sonnambula, a Farce.' Probably few playhouses have seen such a brilliant assemblage of artistic and fashionable London as that which gathered together to give Marie Wilton a send-off, and she and her company met with a great reception. For years, too, the 'Prince of Wales's,' not-

withstanding its relatively small size and its anything but central situation, was one of the most popular, if not the most popular, of London's theatres; and with the excellent series of Robertson's monosyllabically named plays, and the exquisite art of the Bancrofts, its success was continuous, until the proprietors determined to move to the Haymarket. The last play given by them at the 'Prince of Wales's' was Robertson's 'Ours,' which was played to a crowded and not unaffected audience on January 29, 1880.

After the departure of the Bancrofts, Mr. Edgar Bruce took the place, which for a time continued not unprosperously. But eventually it was given up by its new proprietor, and entered on its last incarnation, a strange one following on its long and successive experiences, by becoming, after having remained derelict for a number of years, the headquarters of the Salvation Army, in 1890, its name being transferred to the theatre hitherto known as 'The Prince's' *tout court*, in Coventry Street. Still later, in 1901 to be precise, the 'Dust Hole,' as it had been irreverently called, was offered for sale by auction but, only £9,600 being bid, it was withdrawn.

There is a very full record of this theatre, before and under the Bancroft *régime*, with a large number of playbills, etc., in the Heal Collection at the St. Pancras Library.

It is interesting to remember that, among the little theatre's varied annals, Madame Céleste here made her earliest appearance, if not actually her

début in London, in 1831; and that Marie Wilton herself had once played here, in her earlier days, notably in 1855, the part of a sailor-boy in a blood-curdling drama (those accustomed to Grand Guignols would think little of it) entitled 'The Life and Death of Ned Cantor.'

The site of the Prince of Wales's is now occupied by the Scala Theatre, a beautiful and classically designed playhouse, erected during the 'nineties of the last century, by Dr. Distin Maddick, as a theatre for legitimate drama; but perhaps because it was outside the regular playhouse area, like the Court Theatre at Sloane Square for instance, it was never successful in this capacity. In recent days, however, it has had, I believe, a greater measure of popularity. Its interior architectural features, based on Greek models, are most attractive; and it was, in this respect, a pioneer among such places in giving a really classic atmosphere where hitherto but feeble imitations had been attempted. It was opened by that great actor Sir (then Mr.) Johnstone Forbes-Robertson.

Among other establishments in the street, flourishing at the beginning of Queen Victoria's reign, was a Coffee-House, at No. 1, kept by one Ginn; Marson's Oyster Warehouse, next door; Woolfe's Eating House, at No. 4; Seely's Wine Vaults, at No. 6; Perren's Royal Standard Coffee-House, at No. 15; The Middlesex Coffee-House, at No. 30; and Clark's Wine Vaults, at No. 48; while at Speller's, a Tea Merchant's, a Post Office was kept.

Returning to the Tottenham Court Road, we shall find that, according to Tallis, the numbering of the houses at this point was somewhat erratic. For instance, he gives the two houses next to Chapel Street as both being No. 78; then the one next is No. 77, and that beyond Whitefield Chapel is another No. 78, after which the numbering becomes normal; as, however, the house at the south-east corner of Chapel Street is also numbered 77, we have two Nos. 77 and three Nos. 78.

The view Tallis gives of the chapel itself is a very interesting one, and should be compared with that (here reproduced) which was issued in 1764, and which, incidentally, shows us the appearance of this portion of Tottenham Court Road as it was something over a century and a half ago. Whitefield's Chapel had its genesis in this way. The Rev. George Whitefield, perhaps with the exception of Wesley the most famous and eloquent of Nonconformist preachers, had been ministering for some time at Long Acre Chapel, where he met with no little opposition from the then Vicar of St. Martin's-in-the-Fields, who had no sympathy with his Evangelical doctrines. He therefore looked about for another chapel where he could preach and carry on his work undisturbed, but failing to find one ready to his hand, he determined to build one himself. To this end he obtained from General George Fitzroy the lease [1] of a piece of ground on what was at that time known as Crab and Walnut

[1] This lease expired in 1828, when the freehold of the ground on which the chapel stood was purchased for £14,000.

Tree Field, where there was the large pond known as The Little Sea, close to what was called Lavender Mills, in the Coyes Gardens, and not far from the then rural roadway leading from St. Giles's Church northward, otherwise what is now Tottenham Court Road. No sooner had Whitefield completed this transaction than we find him writing to the Countess of Huntingdon, whose chaplain he was, telling her that he had 'taken a piece of ground not far from the Foundling Hospital whereon to build a new chapel.' He was anxious to have his new chapel received within the pale of the Church; but in this he was unsuccessful, and he was obliged to lay the foundation-stone of a place of worship not officially recognized by the ecclesiastical authorities. This inauguration took place in May, 1756, the architect of the structure being Matthew Pearce; on the 7th of the following November, the chapel was formally opened for divine worship; the cost of its erection and so forth being defrayed by voluntary contributions.

A contemporary engraving shows that the building was of a somewhat curious and original design; but it was the octagonal form with its heavy pediment which chiefly made it appear so, and this latter feature was an addition (as was a parsonage, as well as some almshouses adjoining, afterwards demolished) contrived in 1759–60. The popularity of Whitefield's preaching drew to this centre far more people than it was originally designed to hold, and enlargements had to be resorted to, which were clumsy, although more or less adequate to their

purpose. Indeed, no sooner was the place opened than it attracted, not only those who were Whitefield's regular followers, but many who were anxious to hear the preacher whose fame had spread throughout the length and breadth of the country. Among the congregation were to be seen such well-known people as Lord Chesterfield, Lord Halifax, Lord Bolingbroke, David Hume and David Garrick, as well as Ned Shuter, the actor whose unexpected face in his auditory caused Whitefield, on one occasion, to make a personal attack on its owner, an attack which Shuter, not perhaps unnaturally, took in very ill part.[1] Horace Walpole was also an occasional visitor, but he did not love the preacher, whom he was accustomed to call ironically Saint Whitefield.

After ministering here for a number of years, Whitefield made a journey to America, whence he was not destined to return, dying there on September 30, 1770. A monument was set up to his memory, as well as to that of his wife who had died and been buried here two years earlier, on the wall of his chapel. Among others interred there were the Rev. John Green, minister in succession to Whitefield, who died in 1774; Mr. Matthew Pearce, the

[1] Whitefield is said thus to have addressed the actor (who, by the way, had a very high regard for the preacher), 'And thou, poor Rambler' (Rambler was one of Shuter's well-known parts), 'who hast so long rambled, come you also! O! End your ramblings and return.' Shuter was greatly upset, and said to Whitefield afterwards, 'How could you have used me so? I thought I should have fainted.'

architect of the chapel; the Rev. A. M. Toplady, the author of the hymn 'Rock of Ages'; John Broadwood, the founder of the famous firm, who died in 1812, at the age of 80; and John Bacon, the sculptor, whose body lay beneath a monument appropriate to one who had contrived so many for others, in what the irreverent were wont to call 'Whitefield's Soul Trap.' Bacon possessed a vault here, in which he was laid in 1799, in company with his two wives and several of his children. When the chapel was rebuilt, about thirty years ago, all the bodies were removed to Chingford Mount Cemetery, and here Bacon's descendants have recently erected a monumental stone. On that stone is the sculptor's famous inscription which he wrote for his memorial tablet (designed by himself) in the old tabernacle, and which runs as follows: 'What I was as an artist seemed to me of some importance while I lived; but what I really was as a believer in Christ Jesus is the only thing of importance to me now.' Close to Bacon's own memorial while it hung on the chapel wall was a tablet he had designed to commemorate Mrs. Ann Waring who died in 1784.[1]

On September 22, 1827, the lease having expired, the chapel was offered for sale by auction. It was then said to be capable of holding 4,000 to 5,000 people, and with it were offered 'the vestry-rooms, almshouses, minister's dwelling, two small lodges, and a large piece of ground having extensive frontages in Tottenham Court Road and John Street.' It was bought in at £19,800, although a bona-fide

[1] Kindly communicated by Miss Gertrude Bacon, F.R.A.S.

offer of £19,500 is said to have been made for the property. Some time subsequently to this attempted sale, the Trustees themselves purchased the place for £14,000, expended £6,000 in repairs, and re-opened the chapel on October 27, 1831. In 1856 further repairs were carried out, and in the following year, in consequence of great damage by fire, almost a rebuilding had to be undertaken. Some years after this the property was bought by the London Congregational Building Society, for £4,700. The new owners expended a large sum in rebuilding; but in 1890, the foundations of the chapel were found to be so insecure that it had to be taken down. A temporary iron structure was then erected for use during the building of the present chapel, a conglomerate assemblage of red brick and stone-facing for which an architectural definition seems wanting.

Palmer, in his *History of St. Pancras*, records a singular, if not unique, circumstance that once occurred in Whitefield's old chapel. This was nothing less than a man preaching his own funeral sermon, which came about in this way. It appears that the Rev. Henry Peckwell, who was appointed to conduct a service here, on May 16, 1787, had, during the previous week, visited the Westminster Infirmary to attend the post-mortem examination on the body of a woman who had died of consumption. He happened just before this to have pricked his finger, and some of the putrid blood from the corpse getting into the wound set up blood-poison-

ing which rapidly developed into mortification. Being conscious of his approaching death, he ascended the pulpit of Whitefield's Chapel and preached a sermon in which he said a last farewell to the congregation and in terms so pathetic that many of them were moved to tears. He died shortly after.

It was he who was responsible for the charitable institution known as 'The Sick Man's Friend,' in this neighbourhood.

Another incident connected with the chapel was a visit paid by Resurrection Men to its burial-ground on March 13, 1798, when no fewer than eight bodies recently buried there were found to have been exhumed and tied up in sacks ready to be carried away in a coach, which was standing ready for its ghastly burden close by. Happily the consummation of the deed was prevented by the watchman; and the driver of the coach, who turned out to be a man nicknamed Long-Jack and was known as a confederate of the Resurrection Men, was apprehended, although the principals in the affair succeeded in making their escape.

In this connection I may remind the reader that the neighbourhood had once 'an unenviable notoriety as a depository of dead bodies,' as Walford puts it; for Hunter, in his *History of London*, tells us that in 1776 'the town was startled by the discovery of the remains of more than a hundred corpses, supposed to have been deposited there by traders to the surgeons.'

In our own day yet another incident occurred here. This was in 1887, when the burial-ground

was made use of for the purposes of a Fair, a circumstance which led to disgraceful scenes, duly recorded in the press. To-day there is here a pleasant little garden leading through into Whitefield Street.

The next by-way from Tottenham Court Road, after leaving Whitefield's Chapel, is *Howland Street*, which enters the main thoroughfare between Nos. 94 and 95. It was so called after Elizabeth Howland, only daughter and heiress of John Howland, of Streatham, who was married to Wriothesley Russell, son of the unfortunate Lord William Russell, who had been created Baron Howland in 1695. Tallis tells us that in his day the street was 'composed of good houses,' and we know from other sources that some of the latter were inhabited by well-known people in their day. Thus Thomas Daniell, R.A., the artist famous for his Indian pictures, was living at No. 39 in 1804; and six years later that literary firebrand, Dr. Wolcot, or Peter Pindar, as he signed his lucubrations, was also a resident here, and nearly lost his life on one occasion in an effort to save one of his maidservants in a fire which broke out in his house: an effort which unfortunately proved in vain. Another one-time celebrity living in Howland Street was Wroughton, the comedian, of Covent Garden, and once part-proprietor of Sadler's Wells Theatre, who died here on February 17, 1822, about the time probably when Clive Newcome took lodgings in the street, after the failure of Colonel Newcome and the consequent disposal of the house in Fitzroy Square. Among other artists (for young Newcome was, at

least for a time, a budding one) who once resided in Howland Street was the aquatint-engraver, Francis Jukes, who came here from earlier lodgings in Upper Gower Street; William Fisk, at No. 13, and Francis Rochard, the portrait painter, lived here in 1838, and Serjeant Ballantyne, the lawyer whose *Reminiscences* make such good reading, was born in the thoroughfare.

Considering the length and character of Tottenham Court Road, there were, in the past, not a great number of taverns in it, at least on the west side, although wine-vaults, which were at one time a favourite equivalent, abounded there, as Tallis's Directory shows. We come to one of these at No. 101, The Bull's Head Wine Vaults, then kept by a man named Thornett. The stables which were attached to this house, and seem to indicate that it had formerly, at least, been a tavern, were between it and No. 102 next door, and the entrance to them ran under the former shop.

A few doors farther on is *London Street*, since re-named *Maple Street*, after Sir Blundell Maple, which consisted in early Victorian days of what were termed 'respectable residences,' in one of which, by the way, Miss Page, a forgotten portrait-painter, had been living in 1820, about the time that another artistic resident was here, in the person of Antoine Cardon, a French engraver. There were two engravers of this name, both of whom had been christened Antoine. One died in 1813, so it must be the other, born in 1739 and dying in Brussels

in 1822, who is given in the 1817 Directory as a London Street resident. He it was who engraved the plates for Hamilton's *Etruscan Antiquities*, which appeared about this time, so he was possibly staying in London Street in connection with his work for Hamilton. A sculptor once living in this street was E. W. Wyon, who, according to Bryan, was here in 1841; and Miss Chalon, an artist, also resided here. The respectability of London Street is enhanced by the presence of Fitzroy Chapel, which is shown in Horwood's plan as standing on its north side as it does to-day. Beyond these facts the thoroughfare possesses little or no associative interest, except that the Rev. Sydney Smith is said once to have lodged in one of its houses, and that there can still be seen in it a public-house with the unusual sign of 'The Yorkshire Grey.'

A short way farther up Tottenham Court Road is *Midford Place*. It is shown in the plan of the New Road, but the actual origin of the name, probably that of an earlier owner of ground here, is apparently unknown. Close to where it enters the main thoroughfare is No. 122 in that street, and here about the end of the eighteenth century once lodged a landscape painter named Serjeant, who issued his trade card from this address.

Grafton Street, rather farther north, consisted in those days of 'good houses.' Then, as now, it crossed the main road into Gower Street opposite London University. The street was named after the Duke of Grafton through whose property it runs, and the Grafton Arms in it, and The Fitzroy Rooms which

were once here, also perpetuate, of course, the family names.

A considerable block of buildings is shown by Tallis as occupying the site between Grafton Street and Warren Street, unbroken save for the presence of a little opening called *Fitzroy Court*, between Nos. 126 and 127 Tottenham Court Road. This alley was formerly known as Holbrook Buildings and communicated with the more recessed Holbrook Court, which ran at right angles from it in a northerly direction, as is shown by Horwood's 1799 plan. The origin of the name is no doubt due to that of an earlier property owner here.

Warren Street, 'an avenue of respectable houses,' in one of which, however, sad to relate, a certain George Moore, a soda-water manufacturer, was murdered by one Emanuel Bartlemy, in the year 1854, was so called after the daughter and heiress of Admiral Sir Peter Warren, whose monument by Roubiliac is one of the few of that period which do not offend the eye in Westminster Abbey. Miss Warren married the Hon. Charles Fitzroy, grandson of the 2nd Duke of Grafton, who, as I have already stated, was created Baron Southampton in 1780. The street links up Tottenham Court Road with Cleveland Street, and is the first thoroughfare out of the former, which runs exactly parallel (that is, runs towards the north as it proceeds in a westerly direction) with the Euston Road. Between it and Grafton Street lies Fitzroy Square (for an account of which see later) immediately abutting on the latter thoroughfare, with Cleveland Street just to its west.

Warren Street has had, in the past, a number of distinguished residents. One of the earliest of these was Dr. William Kitchiner (curiously enough the 1817 Directory gives his Christian name as George) whose *Cook's Oracle* was a sort of pioneer of Mrs. Beeton's better known guide to culinary matters. The good doctor lived at No. 43, and was here accustomed to hold those 'Committee of Taste' dinners at which a practical test was made of the good things the appetizing description of which he afterwards incorporated in his manual. Kitchiner not only wrote this standard work as well as such books as *The Economy of Eyes*, *The Housekeeper's Ledger*, etc., but he was also a musical enthusiast and expert, and composed a variety of airs, being considered so good a judge of such matters as to be asked by the management of Covent Garden to select the incidental music for 'Ivanhoe' when that play was about to be produced there. He it was, too, who wrote down, for J. T. Smith, the musical notes of some of the old London cries, and in Smith's book on Nollekens a selection of these is given.

The gastronomic and musical doctor died at his house in Warren Street on February 26, 1827, and lies buried in St. Clement's Danes, Strand.

A fairly full biographical account of him is given by Palmer, in his *History of St. Pancras*.

Warren Street was always a favourite abode of artists. When Leslie first came to London in 1811, in order to study painting there, after his return from America, he rented what Nollekens described as 'two desolate-looking rooms up two pairs of stairs' in this

street. Ottley, in his *Supplement to Bryan's Dictionary of Painters*, states that at one time he 'took up his modest abode in an attic in Buckingham Street,[1] Fitzroy Square.'

Another artist is better remembered as a one-time resident in Warren Street, for on the house he occupied may be seen one of the London County Council's tablets recording his residence here. This was Charles Turner, the famous mezzotint engraver, who lived at No. 50, on the north side of the street, and here worked industriously for no fewer than fifty-four years – 1803 to 1857. When the London County Council decided to commemorate his abode, which was done on June 18, 1894, it was found that it had been rebuilt. But it so happened that he had at an earlier date, 1799, inhabited another house in the street, No. 56, and it is on the front of this that the tablet appears. The then owner of No. 56 was a man named Murdoch, and from him Turner rented certain unfurnished rooms. The artist has himself left on record the fact that he began to move into the place, from his previous lodgings in Castle Street, Market Square, on December 4, 1799, and was settled in and held a housewarming here on the following 17th. In his Time-Book, preserved in the British Museum, on data from which the London County Council's pamphlet on the house is largely based, are a number of entries

[1] Buckingham Street is on the west of Cleveland Street, and therefore outside our prescribed boundaries; but I may mention that after his return from Rome in 1794 Flaxman took No. 6, and there died, in 1826, at the age of 71.

recording his domestic matters; among them one of the most important being the notice of his marriage to Ann Maria Blake, in Chelsea Church, on February 27, 1802. A son was born to him on February 13, 1803, and on the following March 20 he mentions that he on that day gave Mr. Murdoch notice of terminating his tenancy. On April 25 he duly moved into No. 50 Warren Street, and here he died on August 1, 1857, at the good old age of 83.

A lesser known engraver, but one whose name should be familiar because he engraved Wilkie's popular picture, 'The Village Politicians,' Abraham Raimbach, also lived for a time at No. 10 Warren Street, as did yet another engraver, James Mitau, who died there in or about the year 1823. To these may be added W. H. Brooke, a satirical artist, living at No. 43, in 1838, and R. W. Buss, a painter of theatrical portraits, who was at No. 68, at the same time.

Apart from artists several once well-known people have resided in this street, among them being James Boaden, the author of a number of theatrical biographies, including his Life of Mrs. Siddons, who once lived for a time at No. 60; Frederick Reynolds, the dramatist, who lodged temporarily at No. 48; while at least one notable man has been born in the street, namely the Rev. F. W. Robertson – or Robertson of Brighton as he is more generally called. His father, a captain in the Royal Artillery, was living at No. 70 when the event occurred on February 3, 1816. One more resident here was Dr. David Morton, a once popular, but now wholly forgotten, physician; but which house he occupied is

not recorded. Probably the Rate Books would tell us, but it hardly seems worth the trouble of burrowing among those musty and, insomuch as no little re-numbering has taken place in the London street, not always reliable records.

With Warren Street we have come practically to the north-west end of Tottenham Court Road. In Tallis's time the curious little structure which he shows standing at the junction of the two thoroughfares was in the occupation of Benson and Newton, who carried on a cheesemonger's business there. It was a relic of the building indicated in Rocque's map, and is numbered by Horwood, as it also is by Tallis, 136 in the main street. There is only one tavern in Warren Street, The Prince of Wales's Feathers, which from its bearing this sign probably dates from the reign of George III, when the Heir Apparent was still a popular figure.

It is convenient to mention here the Whitefield Baths, the foundation-stone of which was laid in 1877; the building being opened in the following year, by Sir James McGarel Hogg. They were erected on the site of what had been known as Fitzroy Market, one of the more important of such London centres at the beginning of the nineteenth century. This market, which consisted of thirty-six shops, was demolished in 1875, and the ground on which it stood purchased by the Vestry for the purposes of the new baths, for £5,500. The market occupied a spot on the east side of what used to be Hartford Street, a continuation northwards of Upper John Street into Warren Street.

TOTTENHAM COURT ROAD, EAST SIDE

AN examination of Rocque's map of 1746 will reveal the fact that the north-eastern corner of Tottenham Court Road is there shown to be occupied by a Pound. During the half-century which elapsed, however, before Horwood produced his great and detailed plan, this feature had disappeared (it is not, of course, to be confounded with the Pound about which I have previously spoken, and which stood at the southern end of the thoroughfare), and a block of houses facing the Euston Road, with small gardens in front of them, had arisen on or about its site, the garden of the corner house which faced Tottenham Court Road and was numbered both in Horwood and Tallis 137 in that street, occupying indeed the exact position of the old Pound. When Tallis made his elevation, in 1838, this garden had itself been built over by the erection of a low (architecturally) warehouse owned by one Davis, a furniture dealer; these premises being numbered 137 Tottenham Court Road.

As we proceed from this point down the east side of the street, the first turning we come to is nothing more than an exiguous alley running under No. 141,

TRADE CARDS OF TOTTENHAM COURT ROAD DISTRICT

and formerly Southampton Court. Its name now is *Beaumont Place*, which was once the name of the first turning eastward of Tottenham Court Road, into the New Road, as shown on the 1834 plan of Marylebone. The same plan gives the turning in Tottenham Court Road as Southampton Court. The whole is now called Beaumont Place, and forms, through Messrs. Maple's premises, a right-of-way for foot passengers and vehicular traffic, a short cut from Tottenham Court Road to the Euston Road.

As *Southampton Court* it took its name, of course, from the Lord Southampton before mentioned. A few doors farther on was a more important by-way called *Tottenham Place*, which even so late as the earlier years of the last century opened on to the fields which extended behind the houses in the thoroughfare.

In course of time, Messrs. Maple requiring enlarged premises, Tottenham Place was closed (in 1887) with the sanction of the Vestry, and the chief entrance to their establishment formed on its site: the firm contributing, at the time, £1,000 to various local charities.

Tottenham Place divided Nos. 144 and 145 Tottenham Court Road, and the block of buildings from the latter house as far as No. 148 was, in Horwood's day, isolated, a space now represented by Grafton Street dividing it from the houses farther south which were then known as The Terrace. Instead, too, of a continuous row of buildings between these two blocks, there were then three groups, consisting of half a dozen houses in each, with open-

ings between them giving on to the fields behind, in which was a pond of considerable size.

In a turning from this portion of the thoroughfare is Mortimer Market, with Pancras Street, which Tallis calls 'a small unimportant thoroughfare leading to Upper Thornaugh Street,' a little to its south.

Grafton Street East here intervenes, leading directly into Gower Street, with University College facing it. At the beginning of Queen Victoria's reign Grafton Street consisted of what were then called good and respectable houses: and it was in one of them that at a later period the splendid Williams Library was domiciled (in 1865). This remarkable collection of books and manuscripts was formed by the Rev. Daniel Williams, D.D., a Dissenting Minister, born at Wrexham in 1664, and dying in London in 1716. Being possessed of considerable private means, he was able to assemble a fine library, including the collection once belonging to Dr. Bates; and he bequeathed the whole to the public, particularly the clergy of London, together with a sum of money wherewith to purchase a site and for the endowment of the scheme. The Library was originally opened at a house in Redcross Street, in 1724; but in 1864 the books and other objects forming it were removed to temporary premises in Queen's Square, Bloomsbury, awaiting the pulling down of the old house which had been purchased in Gordon Square and the erection of the fine premises in which it is to-day contained. The Library possesses, among its 25,000 or so volumes chiefly dealing with ecclesiastical matters, some special treasures, including a fine

copy of the First Folio Shakespeare, an original portrait of Richard Baxter, and a glass bowl said to have been used at the christening of Queen Elizabeth.

The space between Grafton Street and University Street formerly known as Paxton Place, in Tottenham Court Road, is to-day occupied by Messrs. Shoolbred's well-known establishment, which, by the way, is given in the 1817 Directory as then being only at No. 155. In Tallis's day, the business had spread to a large and what would then have been considered impressive building erected on the site of three houses which had been demolished, and then embraced Nos. 154–6. The firm was then known as Messrs. Shoolbred, Cook & Co., and their business is described, in 1838, as 'without exception the largest of any in their department in London.' I may parenthetically note that the remainder of the block now absorbed by them was in those days divided into three shops: those of Hunt, a jeweller, Bowtell, a shoemaker, and Clark, a tailor. Messrs. Shoolbred's warehouse was then in Paxton Place; at the south-west corner of which, No. 157 in the main thoroughfare, stood a tavern called The Plasterer's Arms, kept by one Hutchinson.

Messrs. Shoolbreds, Ltd., was founded in 1817 under the style of Shoolbred & Cook at No. 155, as hosiers and linen-drapers. This partnership was dissolved in 1822, Cook leaving to take up a position with Cook & Son in St. Paul's Churchyard: James Shoolbred, the original partner, continuing till his death in 1861.

In Tallis's Views (of 1838), the name of the firm is,

however, still given as Shoolbred, Cook & Co. They had by that time taken over the adjoining shops, Nos. 154 and 156, and added the trades of silk mercers and carpet warehousemen to their activities. James Shoolbred the elder was succeeded by his son James, who remained in the firm until 1869. The control of the business then passed into the hands of Captain Alfred Shoolbred, Walter Shoolbred, and Frederick Shoolbred. The first-named died in 1872. Walter Shoolbred, who was known in coaching circles as running the Guildford coach, died in 1904; and Frederick Shoolbred continued in the business till his death seven or eight years ago. During this régime the business was greatly extended, and the whole block from Grafton Street to University Street had passed into their hands, having been transferred to them from the Paxton Estate in 1870.

Shoolbred & Co. took a leading part in the Volunteer movement, and in 1859 they raised an entire company from their staff, known as the L Company of the Queen's Westminsters. This Company remained a separate unit until 1914, when it was absorbed into the A Company, commanded by Colonel Rupert Shoolbred. They were also in the vanguard of the Half-Holiday movement, and theirs was the first shop to grant this boon to their employés in 1872. This was done on the initiative of Captain Arthur Shoolbred, who died in the same year (1872).

For nearly fifty years Shoolbreds remained a first-class drapers, and it was not until 1870 that they added a furniture department to their business. Grocery and food-stuffs were added eight years later,

in 1878. The steady development and rebuilding of their premises went on from 1870 until 1895 The interest of the Shoolbred family remained in the firm till 1927, when it was bought out by a private syndicate.

Shoolbred & Co. claim that theirs was the first shop to be lit by electricity and the first store to insert a whole-page advertisement in *The Times*.

I have already mentioned an isolated space between Nos. 145 and 150 Tottenham Court Road. This is now occupied by the premises of Messrs. Maple & Co., whose name is a household word in the furnishing trade, and whose well-known head, Sir Blundell Maple, was a figure in his day beyond the confines of commerce, as a patron of the turf, on which he scored many successes, a Member of Parliament, and a generous contributor to local as well as more extended charities.

The annals of Messrs. Maple's (or, as they used to be known, Messrs. Maple and Hunter) business have been marked by progressive success since the firm was started with the sign of 'The Hen and Chickens' in 1842, and, perhaps, once only did it receive a temporary set-back. This was in 1859, when a collapse of their premises resulted in the loss of six lives.

In the 1839 Directory and in Tallis's the original shop, No. 145, at the corner of Tottenham Place, is shown occupied by Francis Green, woollen-draper. It was known as 'Tottenham Cloth Hall.' This business was acquired in 1842 by Cook & Maple, brothers-in-law, each having married a Miss Blundell, who carried on the heavy drapery business to

which were subsequently added those of bedding and carpets. A year or two later the name was changed to Maple & Cook, and a billhead of Maple & Cook, dated 1843, describes the shop as The Hen and Chickens (an old sign commonly used by drapers) at the corner of Tottenham Place. This partnership was dissolved, and a billhead of John Maple at Nos. 145, 6 and 7. (Tallis shows Nos. 146 and 147 occupied by Leete & Warburton, ironmongers) describes the position of the shop in 1852 as 'ten doors from the New Road'.

About this time John Maple had taken into partnership his half-brother, Henry Adams, who had previously been in business in Leicester Square. Adams remained at Maples till his death. John Maple previously served as an assistant in Atkinson's, the drapers in Westminster Bridge Road. His son, John Blundell Maple (b. 1845), joined his father in 1862, and from 1880 was practically head of the firm. The father, however, continued to take a part in the business nearly up till the time of his death in 1900.

John Blundell Maple became M.P. for Dulwich in 1887, and represented that constituency till his death in 1903. He was knighted in 1892 and created baronet at Queen Victoria's Jubilee in 1897. For twenty-one years he ran an extensive racing stable and stud at his country seat, Childwickbury, from which his racing pseudonym, 'Mr. Childwick,' was taken. He undertook the rebuilding of University College Hospital at a sum approaching £200,000.

The present chairman of Maple & Co. – Mr. Henry Regnart – joined the business in 1857. He

has therefore been connected with the firm for over seventy years, which probably constitutes a record.

Among the interesting facts connected with the long and prosperous career of Messrs. Maple's is that at the outbreak of the American war John Maple made a great scoop by buying up all the calico he could lay his hands on.

The whole of the frontage of Messrs. Maple's premises is now in process of being rebuilt.

At the end of the block of houses (as shown by Tallis) which extends to No. 162 Tottenham Court Road is *University Street*, which follows the lines of one of the openings into the fields at about the spot where the pond, mentioned before, was situated, and forms a continuation of the line of Maple Street. The street was, of course, named after University College, towards the south wing of which building it directly faces. The College was opened in October, 1828, at which time approximately the thoroughfare was rechristened. It had hitherto been known as Carmarthen Street, and when it was formed there was a project to create Carmarthen Square at its east end. Indeed, this quadrate is seen marked, with daring anticipation, on certain London maps, but the scheme never materialized, and the site that had been selected for the intended square was actually that on which University College Hospital now stands. This institution, it is convenient to note here, was founded in 1833, the east and north sides of the building being designed by Alfred Ainger, and Lord Brougham laying the foundation-stone in May, 1846.

If we except Thackeray's Philip Firmin, who came to lodge here before moving to Millman Street, the only notable person who has resided in University Street was J. T. Smith, who, when he was appointed keeper of the Printed Books in the British Museum, in 1816, came to No. 22, in which house he died on March 8, 1833. After this event his daughters continued to live here, and here 'taught drawing, etching and painting in oil,' as the trade-card they issued attests. Smith in his *Life of Nollekens* says that 'the once intended Carmarthen Square' was nearly opposite his house, a house which, together with a considerable portion of the street in which it stood, was demolished when the Hospital was built.[1]

Returning to Tottenham Court Road, I may here remark that the *Mortimer Market*, which is shown by Horwood as being at the north end of The Terrace, and to which I have already casually alluded, occupied ground between Nos. 168 and 169 in the thoroughfare, and had been formed on what was known as Home Field, then in the occupation of Mr. Hans Winthrop Mortimer, of Cauldwell Hall, near Burton-on-Trent, and sometime Member of Parliament for Shaftesbury, after whom it was named. Home Field extended to some twelve acres, and contained, besides the pond, a rope-walk and a row of cottages popularly known as Mortimer's Folly, not apparently an inappropriate name, as Mr. Mortimer (who died in 1807) is said to have

[1] An early business undertaking in University Street was that of Messrs. Joseph Browne & Co., who, in 1839, opened No. 33 as their scagliola works.

ruined himself by this building speculation. With regard to these cottages a strange incident is recorded in the newspapers for October 2, 1781, one account of which runs thus:

'A very curious case of a breach of privilege, it is said, will come before the House of Commons soon after their meeting, the particulars of which are as follows: Mr. Mortimer, member for Shaftesbury, in Dorsetshire, having let one of a row of small houses he was building on the east side of Tottenham Court Road to one Fell, a tailor, employed him to re-seat a pair of velvet breeches; when they were done the man repenting of having taken the house, sewed up the key in one of the pockets, and carried home the breeches. The landlord was absent, but some time after, upon Fell's calling to be paid, refused payment, as he had disappointed him by not taking the house. The tailor took out a summons for 7*s.* 6*d.* from the Court of Conscience, in Fulwood's Rents, Holborn; an officer served summons after summons, and order after order, of which Mr. Mortimer took no notice; at length execution was issued, and the officer, though he was told that Mr. Mortimer was a Member of Parliament, arrested him in the street amidst his workmen, and carried him to Clerkenwell Bridewell, where he was locked up for a short time. The officer is suspended by the Court, and it is expected Mr. Mortimer will move the House for his punishment.'[1]

[1] This has been kindly communicated by H. D. Poulton, Esq., a descendant of the Mr. Mortimer in question.

As we hear nothing more concerning this incident, it is probable that the matter was allowed to drop; the suspension of the officer possibly being considered, on reflection, as sufficient punishment for his excess of zeal.

No doubt Mortimer Market, which, by the way, is called New Market in the Vestry Survey of 1834, ministered adequately to the needs of the residents in this district before the main thoroughfare assumed a thoroughly business character, when, indeed, as Tallis puts it, 'Tottenham Court Road was twenty-five years back (i.e. about 1813), almost the least business thoroughfare – and now there is as much, and more, retail trade done in it than in any other street in the metropolis.' But on the gradual change taking place, its *raison d'être* disappeared.

Six houses intervene between the opening to the Market and the next opening from the highway, *Pancras Street*, described, in 1838, as 'a small unimportant street leading to Upper Thornhaugh Street.' Parenthetically it should be noted that this latter thoroughfare is now known as Huntley Street, although the older name still survives in Thornhaugh Mews, which is to be found in it.

Among the sixteen houses in Tottenham Court Road intervening before we reach the next turning, Francis Street, there were two, Nos. 179 and 180, known as *McQueen's Buildings*, and in front of these the Vestry, in 1863, sanctioned the erection of iron gates in order to prevent nuisances in the space, caused by the set-back of the buildings, which had at an earlier time been known as Chapman's Yard.

Naylor's Wine Vaults are shown existing, by Tallis; and Horwood shows Jones, Taylor & Co., tinplate workers, and the 1814 Directory gives them at No. 179. No. 186 was an iron foundry run by William Dunbar. At No. 190 was the Leopard Coffee-House, at that time kept by a man named Franklin. This house stands at the north-west corner of *Francis Street*, a thoroughfare linking up Tottenham Court Road with Gower Street, and so named after Francis, 5th Duke of Bedford, who died in 1802. It was about equally composed of shops and private houses, and in one of the latter, No. 32, Edward Dayes, the famous topographical artist and, incidentally, the master of the better-known Girtin, lived, and here, in the year 1804, committed suicide. Two doors off, at No. 30, both Mulready and Linnell lodged at different times, and No. 18 was once inhabited by a now forgotten sculptor named Bernasconi. Among the commercial undertakings formerly carried on in Francis Street was Dunbar's iron foundry, once injured seriously by a fire which also involved New Inn Yard; Messrs. Wilkins's organ factory was also situated here; while Walker's organ factory was in existence here till a year or so ago.

By the way, the 1817 Directory gives James David, organ builder, at 18 Francis Street; and George Scharf, the father of Sir George Scharf, and himself a topographical artist, lived at No. 14, in 1838. Nos. 8 to 14 Francis Street are now in course of rebuilding for Messrs. Heal & Son's new factory and warehouse. At No. 91, at the corner of Francis Street, was, in 1838, the Apollo public-house.

Continuing our perambulation of the main thoroughfare, we come to No. 192, occupied from 1809 by John Webb,[1] optician (who had previously been established at 408 Oxford Street). In 1838 he was succeeded by Wm. Johnson, whose business still exists in the same premises, now numbered 188. Two doors farther on we reach Nos. 194–6, which were originally the headquarters of Messrs. Collard & Co., the well-known pianoforte-makers, but are to-day part of those of Messrs. Heal & Son: about both of whom something must here be said.

The firm of Collard & Co. was founded originally under the name of Longman and Broderip, during the latter half of the eighteenth century. In the year 1798, however, the concern became bankrupt, and Longman subsequently went into partnership with Clementi, occupying a shop at No. 26 Cheapside. This association continued till 1802, when it was dissolved, Longman setting up for himself at No. 131 Cheapside, and Clementi forming another firm under the title of Clementi, Banger, Hyde, Collard, and Davis. This somewhat cumbrous association did not last very long in its original form, Hyde retiring from it in 1810. Thirteen years later Banger and Davis had also withdrawn, and the firm then emerged as Clementi, Collard and Collard. In 1832 Clementi died, and Collard and Collard continued to carry on business under this title at the original shop, No. 26 Cheapside.

The association of this firm with Tottenham Court Road came about in this way. From the first in-

[1] See his very fine trade-card, reproduced here.

MILLER'S LIVERY STABLES
Formerly part of Mace's Farm,
Later Heal & Son's premises

MONTAGUE HOUSE
Last Stage of the Demolition, 1850

auguration of the business it owned premises, probably merely for workshop purposes, in this thoroughfare, as well, by the way, as another shop, which was opened subsequently at No. 13 Haymarket, in addition to the headquarters in the City. In the Ambrose Heal Collection of Bill-Heads is one bearing these three addresses on it, and dated 1794.

As Tottenham Court Road grew in commercial importance no doubt the firm saw the advisability of opening a shop, as well as having a warehouse, here, and in 1811 we find Mr. Frederick Collard given in the Directory as being in Tottenham Court Road, the exact number of his business, 195, being added in the 1821 Directory. Some years after this, in Pigot & Co.'s 1825 Directory, Messrs. Clementi, Collard and Collard are set down as occupying the same shop, with one John Miller, a livery-stable keeper, next door, at No. 196. Tallis shows us the pianoforte firm as by then (1838) having absorbed No. 194 and part of 196 into their original premises at No. 195, Miller still occupying the yard, etc., attached to the latter building.

As we have seen, when Longman and Broderip first started business they had occupied a warehouse in Tottenham Court Road, and here, in 1790, we hear of the famous Abt Vogler, immortalized in Browning's great poem, giving a recital on the organ which he had himself invented, in 'a large room,' a room which, by the way, was badly damaged by a fire which occurred in 1807. At one time No. 194 Tottenham Court Road was in the occupation of The Bedford Pantechnicon Warehouse:

premises which, as we have seen, were eventually absorbed into Messrs. Collard and Collard's.

It was in the year 1840 that Messrs. Heal & Son's connection with this spot began, John Harris Heal, the younger son of the founder of the firm, having moved northwards from No. 203, purchased Miller's stables, and erected on their site the shop which, as No. 196 Tottenham Court Road, formed the nucleus of the present extensive premises occupied by the firm (Nos. 193–198), the oldest furniture business, by the way, in Tottenham Court Road.[1]

At the back of these premises and forming part of the then open fields was Capper's Farm, comprising a piece of water known as Capper's Pond. This old residence was, until 1913, still in existence, hidden behind the modern frontage of Messrs. Heal's establishment.

From an exceedingly interesting paper read by Mr. Ambrose Heal, Senior, before the London and Middlesex Archæological Society, on the occasion of a visit of its members to this old building, which was afterwards reprinted, the following facts bearing on one of the latest survivals of a once wholly rural district, now changed beyond all recognition, have been extracted.

From this source we learn that the earliest reference to Capper's Farm hitherto discovered is from an advertisement in the *London Gazette*, 5 Oct. 1693, which runs as follows:

[1] Indeed, barring the Gillow connection with Warings, it is the oldest name in the furniture trade in the whole of London.

'Whereas on Monday the 25th past, in the night in the fields behind Southampton House, four milch-cows, the cattle of Christopher Capper, of St. Giles's-in-the-Fields, were killed by stabbing in their bodies; and on Tuesday, the 3rd instant, in the same fields in the night, two other milch-cows, of the said Mr. Capper, were killed in like manner. Whoever shall discover the Person or Persons concerned in this fact so as he or they shall be convicted of such offence, shall receive as a reward for such discovery by the said Christopher Capper the sum of £20.'

By the way, it is interesting to learn that Messrs. Heal's original lease of the old farm on Cantelowe Close provided for the proper accommodation of '40 cows at least.' The cowsheds remained till 1877, when they were burned down, and the firm erected additions to their bedding factory on the site.

Little or nothing appears to be known definitely of this Christopher Capper (nor is there any evidence that the maimers of his cattle were ever discovered), but it is supposed that he was the son of another Capper, bearing the same Christian name, who died in 1718, and was buried at Bromyard, in Herefordshire. He is described as 'a great cow-keeper,' in the obituary notice of his widow, appearing in the *London Daily Post* for July 10, 1739, a notice which also contains the information that a son of his was the Rev. Mr. Capper, lecturer of St. George's, Bloomsbury. It was doubtless the last-named who also had a meeting-house in the parish, and who, Parton in his *History of St. Giles's* as-

sumes, probably lived in Tottenham Court Road, at a house between Caroline Street and Bedford Street.[1] In the Parish Books for the year 1728 there is the following entry referring to this conventicle: 'A complaint was made this year of 14*s.* 6*d.* sacrament money being detained from the poor; and resolutions to prevent the like in future were entered into by the Vestry.'

Capper's Farm was one of considerable extent, as its owner rented the area, marked on a plan dated 1756 and published in the *London Magazine* for that year, as belonging to the Duke of Bedford, ground which extended as far north as the New Road, and on the east, to the fields immediately behind Bedford House in Great Russell Street. On the same plan, a plot abutting on Tottenham Court Road, and bounded on the south by a strip of land belonging to the Duke of Grafton, is also marked as appertaining to Capper as leaseholder, and it was on this that the farm-house and its outbuildings stood.

After Mrs. Capper's death in 1737 the farm was carried on by her two daughters, the eccentric Miss Cappers of J. T. Smith's description.

'The ground behind the north-west end of Russell Street,' he writes, in his *Book for a Rainy Day*, 'was occupied by a farm belonging to two old maiden sisters of the name of Capper. They wore riding-habits and men's hats; one used to ride with a large pair of shears after boys who were flying their kites, purposely to cut their strings; the other sister's busi-

[1] Parton, p. 291.

ness was to seize the clothes of the lads who trespassed on their premises to bathe.'

To old ladies of such temperaments it is not difficult to realize that the projected construction of the New Road would be likely to be a source of special annoyance. Those irritated by the flying of kites and the quasi-public ablutions of the youth of the neighbourhood were obviously such as would not be prepared to accept without protest an innovation which threatened, even indirectly, their whilom privacy; and so we are not surprised to find them addressing a letter of remonstrance to their landlord, although that landlord was himself a determined opponent of the proposed scheme. They may, of course, have been inspired by the Duke of Bedford's agent to strengthen His Grace's hand by such a letter; but it is more likely that they acted on their own initiative. This is what the elder of the sisters wrote:

'My Lord,

'I am informed of a new road intended to be made at the back of Your Grace's estate which, from the dust and number of people, must entirely spoil those fields, and make them no better than one common land. I must humbly entreat Your Grace to prevent such an evil, for it will be impossible for me to hold Your Grace's estate without a large abatement of rent. I am, with all submission, Your Grace's most dutiful and obedient servant,

'Esther Capper'

'14*th February*, 1756.'

Unfortunately we hear no more of the Misses Capper, and therefore cannot tell how they demeaned themselves when the coming of the new road became a certainty and they found that it was useless to put their faith in dukes. But after their disappearance from the scene, we find that a certain William Mace, described as a carpenter, obtained a lease of a portion of the property, dated March 22, 1776, for a period of twenty-eight years, at a rent of £7 a year, from Gertrude, Dowager Duchess of Bedford, her son-in-law George, Duke of Marlborough, Caroline, Duchess of Marlborough, his wife; and Robert Palmer, agent to the late Duke of Bedford, as trustees under that Duke's will. As a matter of fact Mace had already been in the occupation of this particular piece of land, together with more on its north side, and it was 'in consideration of the great expence he hath been at in erecting a Farm House on part of a field known as Cantelowe Close' that it was agreed that he should have this long lease of the ground, which immediately surrounded these premises, in order 'that hee, the said William Mace, shall build proper and convenient sheds and other out-houses for the accommodation of 40 cows at least.' [1]

By a plan attached to the conveyance of the lease to Messrs. Heal & Son we see that this piece of land called Cantelowe Close was of a very peculiar shape. It had a tiny frontage of some 24 feet actually on Tottenham Court Road, with a depth of some 275 feet, and a frontage on the fields behind of 138

[1] Extract from the original lease.

feet; while on the north its frontage on to other land, also in Mace's occupation, and held by him on a separate lease, was 118 feet. This latter frontage then veered sharply to the south for a length of some 60 feet, whence it reached, with a further extent of 150 feet, to land held by one John Foster, down to the main thoroughfare. It was facing the 60 feet front that Mace erected his farm-house.

What this structure appeared like can be seen from the accompanying illustration.[1] On the face of the building will be observed two tablets let into the wall above the entrance: these were the old boundary marks of the two parishes of St. Giles's-in-the-Fields and St. Pancras, and are dated respectively 1784 and 1791. Down to the year 1900 the ancient custom of beating the bounds by the parish officials and the schoolboys of the neighbourhood, to which I have already alluded, was in force and took place here. By a subsequent alteration of the boundaries Mace's farm-house came to be wholly in the parish of St. Giles.

It is interesting to know that in 1871, when Messrs. Heal & Son were rebuilding, relics of Mace's and the earlier Capper's grazing activities were discovered in the shape of large quantities of animal bones, and more relics of a like character have been discovered recently (1929).

I have before incidentally mentioned the pond which was on part of this site and which was known as Capper's Pond, and Parton (in 1821), in giving some details concerning it, says that 'it was probably

[1] See Plate facing p. 144.

situated where part of Bedford Square now stands, as a Vestry Minute in 1708 directs 'posts with spars to be set up, to range with the posts at Russell Street end, and the post at the gate between Mr. Capper's and Mr. Hartle's'; these posts, I imagine, being in the nature of a protection against people, particularly children, inadvertently falling into the water. That such accidents did sometimes occur is proved by a Vestry record for the year 1695, which speaks of the viewing of the body of a child who had been drowned in Capper's Pond.

Besides this piece of water there were, near by, two others known respectively as Maslyn's Pond and Smith's Pond, but according to Parton 'their situation is not to be exactly ascertained,' although it is known that the former was situated in a field bearing Maslyn's name, as is recorded in a reference to it in the year 1656. There was still another pond known as Mr. Doulman's, which appears in an entry in the churchwardens' accounts for 1648.

At the beginning of the nineteenth century the rural character of this part of London was fast disappearing, and, as symptomatic of the change, we find Cantelowe Close being occupied as Miller's livery-stables, where well-to-do tradesmen and others, who rode or drove into town from Highgate and Finchley to their businesses, put up their horses. The narrow strip of ground, described above as leading to Mace's farm-house from the main thoroughfare, was now enlarged into a roadway bordered by a row of trees protected by posts and chains and giving a convenient access to Miller's

THE OLD FARM-HOUSE AND "THE RIDE"
196, Tottenham Court Road

stables and the pleasant orchard, to use Dobie's words.

Shops were now beginning to line Tottenham Court Road, and one of their proprietors was John Harris Heal, who, after setting up in business as a feather-dresser at No. 33 Rathbone Place, in 1810, emigrated eight years later to No. 203 Tottenham Court Road. Here he remained till his death just thirty years later, on which event his widow, Fanny Heal, a lady of remarkable personality, whose portrait in oils may still be seen in the Board Room of the present Company, took over the management, and in conjunction with her son, John Harris Heal, the 2nd, carried it on with vigour and increasing success under the style of Fanny Heal and Son.[1] In 1840 they bought out Miller, and on the site of his stables erected the premises, No. 196 Tottenham Court Road, which formed the nucleus of the now greatly extended ones occupied by the firm. This change of venue was duly advertised, of course, and one of these notices it is interesting to find in the April issue (1840) of *Master Humphrey's Clock*; a later connection with Dickens' works being an advertisement in *All the Year Round* for Christmas, 1866.

In spite of the erection of business premises on Miller's ground, Mace's old farm-house was carefully preserved behind the new shop, and in it Mr. John Harris Heal took up his residence, living there for eight years until he went to Woburn Lodge, the characteristically classic residence still in existence, although at the time of writing (March, 1929) it is

[1] See p. 284.

standing empty,[1] and in danger of demolition, next to St. Pancras Church.

In 1859 Mrs. Heal died, and five years later a great increase in the volume of business necessitated the acquisition of more commodious premises. To this end the adjacent shops, Nos. 197 and 198 Tottenham Court Road, were acquired and rebuilt, together with adjoining factories behind, factories which a fire, that occurred in 1871 and destroyed the old cowhouses and outbuildings till then remaining attached to the farm-house, gave an opportunity of still further enlarging. The existing shop, which is so fine an example of what modern shop-architecture can be, was built from the designs of Messrs. Smith & Brewer, in 1917.

The personal data connected with Messrs. Heal & Son, Ltd., given in the brochure from which much of the above information is taken, have a topical, and in such a book as this a special, interest which, as time elapses, will become in the nature of historical importance in the annals of London's trade development, and I therefore make no apology for setting down the following items of *personalia*.

John Harris Heal, a member of the first London School Board, and a Master of the Painter-Stainers' Company, in 1869 took into partnership his two sons, Harris and Ambrose, as well as his son-in-law, Alfred Brewer, in 1875. In 1894 Mr. Brewer retired from the firm, and four years later Mr. Ambrose Heal, junior, was admitted a member, Mr. Ralph Heal, his brother, joining it in 1905. Two years

[1] It has since been pulled down.

after this the business was turned into a limited liability company, with Ambrose Heal as Chairman, and his two sons, Ambrose and Ralph, as Managing Directors; the board being joined, in 1912, by Maurice Brewer, a son of the before-mentioned Alfred Brewer. Under the ægis of this family directorship the business, with Mr. Ambrose Heal as Chairman and Managing Director, has now entered into such new and varied artistic phases that a still further enlargement of the premises recently became necessary. Fresh land adjoining the original site having been secured in Alfred Mews has enabled the firm to increase its Tottenham Court Road frontage, which now extends from Nos. 193 to 198. When the new factory at the back became an imperative need in 1913, it was found impossible to avoid the demolition of Mace's farm-house, greatly to the regret of the firm. The section of the plan (here reproduced) taken from the original preserved in the Bedford Estate Office, shows the old house, with its surroundings, as it appeared during the last decade of the eighteenth century, together with its garden behind and the range of coachhouses and stables used by Miller.

The Sign of The Fourposter now extends from Francis Street to Alfred Mews on the south, while the frontages on the north and east of the mews are occupied by Heal's factories, and on the south by H.M. Telephones and the Minerva Motors, Ltd.

Before the coming of Messrs. Heal to Tottenham Court Road, there was a low building between Nos. 196 and 197, which had been in former days,

as I have shown, occupied as a portion of Miller's Livery Stables, a business in Tallis's time carried on by one Allen. It was separated by a group of three houses from Alfred Mews, at the corner of which was No. 199, then Hopkins's Wine Vaults, but is now The White Hart. A little further south, at No. 204, the Misses Thornton carried on their 'Genteel Day School' for young ladies. This seminary flourished in the opening decades of the nineteenth century, but before 1838 it had passed away and had been superseded by Hewetson's, a furniture shop which was famous right up till the end of the last century. Next door to Hewetson's was No. 203, the original premises, as we have seen, of Messrs. Heal. At No. 205 was Buller's 'Coffee and Reading Rooms.' And then we come to *Chenies Street*, which took its name from that of the Russell estate in Bedfordshire, and in early nineteenth-century days consisted chiefly of private houses, one of which is notable as having once been lodged in by Madame D'Arblay, from February to May, 1813; and another as having been the home of Mrs. Jameson during the earlier years of her married life.

On Horwood's plan we see, just south of *Alfred Mews*, Cox's Gardens (at the back), and no street until we reach Store Street, so that Chenies Street must have been built shortly after Horwood's plan was issued, as twenty-five houses were occupied as shops in 1817, and the reference to Madame D'Arblay is, as we see, four years earlier. It was in Chenies Street, as I have already noted, that John Brinsmead had one of his pianoforte factories.

A semicircular recess on the north side of *Chenies Street* is called North Crescent, and opposite this, and running parallel with Tottenham Court Road, is *Alfred Place*, which terminates in South Crescent, which is a similar recess in Store Street to that in Chenies Street. Alfred Place was built on ground belonging to the Corporation of London, the whole of it, together with the two crescents, being laid out by George Dance, junior, the architect to the City authorities, between the years 1794 and 1814. Among the more prominent past residents in Alfred Place was Sheridan Knowles, the dramatist, who lived at No. 29 from 1838 onwards; and here his father, James Knowles, the compiler of an English Dictionary, died in 1842. Another, but in this case only temporary, inhabitant was Thomas Campbell, the poet, who took lodgings here in 1837.

From this point (Chenies Street) to Store Street, there is shown by Tallis a considerable row of houses, unbroken by any turning, and numbered 209 to 226. All these were at this time occupied, as they now are, by business people, and one of them is of interest from the fact that it displayed a kettle on the pediment of the house, No. 211, then occupied by an ironmonger named Harrison, whose sign was 'The Little Tea-Kettle.'

Nos. 217 and 218 Tottenham Court Road are also specially noteworthy as being now in the occupation of the well-known firm of Messrs. Bartholomew & Fletcher, cabinet-makers, etc. No. 218 now embraces a part of the old No. 219. Before Messrs. Bartholomew & Fletcher came here these three

shops were occupied thus: No. 217, in 1817, by Thomas Gregory, Staffordshire warehouse; in 1839, by John Allsupp, glass and china-man; No. 218, in 1817, by John Hearne, bookseller, succeeded, in 1825–7, by Thomas Corbett, who, in 1839, was at No. 218 (Tallis spells him Corbet); No. 219, in 1817, by John Heywood, silversmith, and in 1838, by Chinnock & Lorimer, upholsterers. The disastrous fire which occurred here is referred to on page 180.

It was in 1843 that John Bartholomew started at No. 219, having acquired the business formerly carried on by Chinnock at No. 219, and in 1856 was joined by his son-in-law, William Fletcher, the firm assuming then the two names. Some time before 1843 a Mr. Druce was associated with the firm, and as in that year he left and went to the Baker Street Bazaar, he was presumably the original Druce of the well-known firm in Baker Street. In 1859 additional premises were secured at Nos. 9 and 10 Alfred Place, at the back of the Tottenham Court Road establishment, while there was also another shop in Holborn and a factory in the Gray's Inn Road. In 1887 Mr. Fletcher took his son, Bertram Fletcher, into partnership, who was afterwards joined by Mr. Mark Verden (who retired in 1923), younger members of both families entering the concern later. William Fletcher retired in 1902, after which the premises were rebuilt and consolidated at what is now Nos. 217–18, together with those in Alfred Place.

Store Street, Horwood calls it Great Store Street, which Tallis denominates 'a good street of respectable private residences and shops,' is in its present

condition more appropriate to its name than it originally was when there were at least some private dwellings in it, for to-day it is wholly commercial. Even in its semi-private condition, however, it only appears to produce one resident of importance. This was Mary Woolstonecraft, who married William Godwin in 1797, and died in giving birth to the daughter who was to become Shelley's second wife. She came to lodge in Store Street in 1791, and her future husband has recorded how he found her here

'in a commodious apartment, added to by the neatness and cleanliness which she had always scrupulously observed, and a certain elegance and those temperate indulgences in furniture and accommodation from which a sound and uncorrupted taste never fails to derive pleasure.'

The only other item of interest in the otherwise somewhat drab annals of Store Street is the fact that it at least once possessed a centre of amusement known as The Music Hall, which appears to have been a not unpopular place of entertainment for the less exacting of the dwellers in the vicinity about the middle of the last century. It was probably a third-rate place, and as nothing is otherwise known about it had, doubtless, a short life. I find it mentioned as existing in 1856, and only then. One of the numerous firms of pianoforte-makers, in this case Robert Wornum's, which had their premises in this neighbourhood, was situated at 16 Store Street in 1839.

A little to the south of Store Street is what was formerly known as Bedford Street, but has since

been renamed *Bayley Street*, which communicates directly with Bedford Square. It is a short street and is wholly devoid of interesting associations, although the 1817 Directory gives as inhabitants from among the thirty-seven houses here three solicitors, two chemists, and one architect, Joseph Kay. Of the houses in the main thoroughfare which we come to, after passing Bayley Street, one may be noted, viz., No. 242, as having once been the much-resorted-to Bedford Coffee House (now the Bedford Head), kept by a man named Poole. Beyond this, and running between Nos. 258 and 259 Tottenham Court Road, is *Bedford Avenue*, formerly known as Tavistock Street, from the ground-landlord's second title, a street curtly dismissed by Tallis as one 'of handsome shops and private residences, conducting to Bedford Square.' Since those days it has been considerably altered in appearance, and has been dignified by being termed an avenue, which the presence of trees to some extent justifies.

But if *Bedford Avenue* has no history, *Great Russell Street*, which we now reach, is a thoroughfare of no inconsiderable note, and of many memorable associations, besides once containing two of London's most notable private palaces, one of which is to-day represented by the classic massiveness of the British Museum.

The street is, too, an old one, for it was formed in 1670 and was therefore in existence many years before the large majority of the thoroughfares in our area were even thought of. It extends eastward as far as Southampton Row, but only that portion to

where Bloomsbury Street (the southern continuation of Gower Street) intersects it properly comes within my prescribed limits. As, however, it is often difficult, and even impossible in some cases, to assign the exact part of the street where some notable person lived, I deal with it as a whole, and thus make it an exception to the rule to which I otherwise adhere.

In its early days the two outstanding architectural features of Great Russell Street were Montagu House (now represented by the British Museum) and Southampton, later Bedford, House which occupied, with its forecourt and outbuildings, the whole of the north side of Bloomsbury Square. But even some of its lesser houses were impressive, and the gardens of those on the north side abutted on the open fields and commanded views to the northern heights of London. Strype, writing about the beginning of the eighteenth century, then describes the thoroughfare as

'a very handsome, large and well-built street, graced with the best buildings in all Bloomsbury, and the best inhabited by the nobility and gentry, especially the north side, as having gardens behind the houses, and a prospect of the pleasant fields up to Hampstead and Highgate.'

These amenities had their disadvantages, however, for the proximity of the open country was a temptation to highwaymen, footpads, and such-like, who could easily escape in that direction after their nefarious escapades in the neighbourhood, and who could with more impunity attack the solitary way-

farer here than was possible in the frequented thoroughfares. Not that even these were free from such depredators, for even in the middle of the eighteenth century Lady Albemarle was robbed in Great Russell Street itself, by a gang of nine men, as recorded by Horace Walpole; and although the King gave her a watch and chain the next day, as a kind of consolation, it could hardly have proved so, if we are to believe the garrulous Horace, who says he never saw 'a more frippery present.'

According to the same authority, it was in Great Russell Street that Topham Beauclerk, the friend of Dr. Johnson, built a great library which, says Horace, 'reaches half-way to Highgate.' 'Everybody,' he adds, 'goes to see it, it has put the Museum's nose quite out of joint.'

Beauclerk died in this house, No. 101, in 1780, and it was probably later divided into smaller houses or tenements, as there is a tradition that not only Shelley but Hazlitt once lodged here; the fact that Charles Mathews died here, in 1835, is however better established.

One of the earliest of the eminent residents in Russell Street was John Le Neve, the well-known antiquary, who was born in a house on the south side, facing Montagu House, in the year 1679. But a more illustrious inhabitant was Sir Christopher Wren, who built a residence for himself here, 'the noble front, with its majestic cantalever cornice' which Elmes mentions in his life of the great architect. This house (No. 109), which Wren himself not only lived in for a time, but also his son and his

grandson later, afterwards became the residence of John Sheldon, the famous surgeon, before he removed to Great Queen Street in 1777, and while he was teaching anatomy at Watson's Museum in the Tottenham Court Road. It stood till the year 1823, when it was pulled down to make room for four other houses.

About the same time that Wren was living here, Lord Cowper was one of his neighbours, living in a house on the north side of the street. In 1714, when he again took office as Lord Chancellor (he had first been appointed in 1707, but resigned three years later), he left Great Russell Street for the official residence attached to the Chancellorship, in Lincoln's Inn Fields. Lady Cowper, in her short but valuable diary, records that on November 30, 1714, she was

'employed in packing for removing from Russell Street (where I had a delightful house, with the finest view backwards of any house in town) to the house in Lincoln's Inn Fields where I had lived before when my Lord had the seals.'

Among other earlier residents in Great Russell Street were Sir Godfrey Kneller, one of the few artists who lived here, although we find them in such profusion in other parts of this neighbourhood, and Sandford, the antiquary and genealogist, who was residing here at the end of the seventeenth century, and must, therefore, have been one of the earliest inhabitants. The exact houses occupied by these worthies cannot now be traced, as the Rate Books, while setting down names, are no safe guide as to actual position of premises.

To come to the eighteenth century we find Speaker Onslow living and dying (in 1768) in his residence in Great Russell Street, a dozen years before Lord Mansfield took a house here after his earlier one in Bloomsbury Square had been gutted by the Gordon Rioters.

Of the more impressive houses in the street, indeed after Montagu House and Southampton House, the most notable was Thanet House, the town residence of the Tufton family. It stood on the north side of the thoroughfare, and in course of time it was converted into two houses, in one of which Alderman Combe, the hero of one of the stories associated with Beau Brummell, lived till his death. In Parton's *History of St. Giles's* there is an interesting illustration of the then divided house, by which we see that one of these dwellings was considerably larger than the other.

As the Tuftons, Earls of Thanet, were not only parishioners of St. Giles, but were allied by marriage with other noble families then residing here, I here insert Parton's account of them:

'The first peer,' he writes, 'was Nicholas Tufton, son of Sir John Tufton, KNT. and BART., who died in 1624. This Nicholas, being one of the gentlemen who went to meet James I in his progress to England, after Queen Elizabeth's death, was knighted by that monarch at Newcastle, on April 13, 1603. In the year 1626 he was advanced to the dignity of a baron, by the title of Lord Tufton, of Tufton in Sussex; and in 1628 was created Earl of Thanet.

DYOT HOUSE,
IN DYOT STREET
G. SCHARF *delin.*

THANET HOUSE, GREAT RUSSELL
STREET
G. SCHARF *delin.*

This earl had several children, among whom the following may be more particularly noticed, as connected with this parish: Cecil Tufton, his second son, who was a parishioner, and died at his house in Lincoln's Inn Fields anno 1682, aged 63; and whose eldest daughter, Elizabeth, married Sir Edward Deering, also an inhabitant of St. Giles's; and John, his eldest son, and second Earl of Thanet, four of whose sons, Nicholas, John, Richard, and Thomas, succeeded to the earldom after their father, and were all parishioners, as were two of his daughters, by intermarriages with the families of Coventry and Grimston. Thomas, the youngest of the four sons mentioned, succeeded his brother Richard, as sixth Earl of Thanet in 1683–4, and married the same year Catherine, daughter and co-heiress of Henry Cavendish, Duke of Newcastle, who, dying in 1712, was buried at Raynham. They had issue three sons and five daughters. The three sons, who were severally born in the years 1686, 1690 and 1691, singular to relate, all died on the respective days of their birth; the first at Thanet House, Great Russell Street, the second at Hothefield, and the third at Leeds Castle; the daughters all arrived at age and were married. Earl Thomas himself died July 30, 1718, without male issue, by which means the earldom of Thanet and estates in Kent, Sussex, Yorkshire and Westmorland descended to his nephew, Sackville Tufton, fifth son of John, second Earl of Thanet. This earl was born in 1688 and died in 1753. Besides Thanet House in Great Russell Street, which was the town house of

the Earls of Thanet, there was a second residence in Aldersgate Street,[1] called also Thanet House, where George Tufton (the brother of Earl Thomas) died in 1670, aged twenty, who was the sixth son of John, the second Earl.'

'Earl Thanet's autograph as a vestryman of St. Giles's,' adds Parton, 'occurs in the parish books, between the years 1684 and 1690.'

To come to later times, we find both dramatic and pictorial art represented in Great Russell Street; the former in the person of John Philip Kemble, who lived at No. 89, on the north side, in a house originally built by Lord St. Helens, and subsequently demolished (1847) when an extension was made on the east side of the British Museum. It was before this house, during the notorious O.P. Riots, that crowds were wont to assemble and sing the song 'Heigh-ho, says Kemble,' which had been written by Horace Smith. The mob used to be so unruly and created such a pandemonium as nearly frightened Mrs. Kemble out of her wits.

Art, as we have seen, had an early and notable representative here, in the person of Kneller, and to his name may be added that of a lesser-known portrait painter, who, however, enjoyed no little success during his day, Benjamin Wilson, who lived, and died in 1788, at No. 56, just twenty-two years after his son, who became Sir Robert Wilson and distinguished himself in the Peninsular War, besides being in his later years the author of a number of books.

[1] For an account of this house, designed by Inigo Jones, see the author's *Private Palaces of London.*

Although not in the identical house, Messrs. Allan & Co., the publishers,[1] who came to No. 69 from Quality Court, Chancery Lane, in 1928, had an eighteenth-century publishing predecessor in Great Russell Street, for during the earlier half of that period what was entitled *A New Book of Arithmetick . . . adorned with a variety of Penmanship and Command of Hand in the most free and natural manner*, was published by one William Kippax, Writing Master and Accountant, in Great Russell Street, the said Kippax being born about 1705, and dying just fifty years later.

A few other celebrities have been connected with Great Russell Street, such, for instance, as Dr. William Battie, the great authority on mental diseases, who erected No. 88 for his own occupation; and Dr. Jenner dates a letter from the street, in 1808, although I can find no evidence that he was an actual householder here: he may have been staying with a friend, perhaps Dr. Battie himself. At a slightly later date Sir Sidney Smith, of Acre fame, was residing at No. 72 in 1828; and Charles Mathews, the elder, lived, and died in 1835, at No. 62; while Augustus Pugin, who had previously occupied a house or lodgings in Store Street, where his better-remembered son, Augustus Welby Pugin, was born in 1812, is found living at No. 105 Great Russell Street in 1829.

Messrs. Pears, of soap fame, once had their premises in Great Russell Street, and over them lodged George du Maurier until the year 1874, when he removed to Hampstead. By the way, in connection

[1] Messrs. Heinemann, the publishers, are now at No. 99.

with Pears's well-known firm, it is interesting to note that a Directory in 1839 gives Andrew Pears, perfumer, at No. 55 Wells Street, Oxford Street, and from other sources he is known to have been in the same place in 1825 as a 'rouge and carmine maker.'

I can close this list of former notable inhabitants with the name of Henry Jernigan, who combined the business of a banker (to his fellow Roman Catholics) and goldsmith, and who had one of his numerous centres of commercial activity here. Jernigan used to hold a lottery of such jewellery as he was unable to dispose of in the ordinary way of business; and in order that those who drew blanks should not be wholly without some consolation, he was accustomed to present them with medals. It is said that on one occasion he issued no fewer than 30,000 tickets at 10*s.* and 7*s.* each for one of his lotteries, so that he probably did exceedingly well out of these transactions. The prizes varied in value and kind, but we know that in the year 1740 one was a silver cistern. Jernigan, who must have been a man of enterprise—he floated a lottery in 1734 to raise money for the building of Westminster Bridge, and was certainly an unconventional one both as a banker and a silversmith—died on October 8, 1761, and is buried in St. Paul's, Covent Garden, his epitaph being written by Aaron Hill. Great Russell Street once possessed a chapel, and it is notable for one, and only one, circumstance, namely from the fact that it was here that, on June 22, 1749, David Garrick was married to Mademoiselle Violette.

But the most important feature in the thorough-

fare of the past, was the splendid mansion known as Montagu House. If we examine the 1732 edition of Ogilby and Morgan's map of London, we shall see there the outlines of Montagu House clearly defined. It had a long frontage to the thoroughfare, was bounded on the north and west by open fields, and on the east overlooked the grounds of the adjacent Southampton House. The actual appearance of the structure can be best judged from Sutton Nicholl's view of it, which shows the south façade with its wings, and the ample courtyard which separated it from Great Russell Street, and was enclosed by a wall and central entrance gates.

But this impressive mansion was not the first to occupy this site. The original Montagu House appears to have been erected about the year 1675, by Ralph Montagu, who was created a Duke in 1705, and died four years later. Its architect was Hooke who designed a number of important London buildings, including Bethlehem Hospital in Moorfields. Evelyn, on May 11, 1675, records going to see 'Mr. Montagu's new palace neere Bloomsbury, built by Mr. Hooke of our (i.e. The Royal) Society, after the French manner.' On subsequent visits Evelyn observes that he thought the house 'too much exposed,' as on two sides it undoubtedly was, but he calls it 'a stately ample palace,' and mentions particularly the fine paintings by Verrio which adorned the staircase and 'great roome' above; he also refers to other pictorial decorations, among them some excellent paintings by Holbein. Of the exterior, he says 'the garden is large and in good aire, but the

front of the house not answerable to the inside.'

'The court on entrie,' he adds, 'and wings for offices seeme too neare the streete, and that so very narrow and meanly built that the corridore is not in proportion to ye rest, to hide the court from being overlooked by neighbours, all which might have been prevented had they placed the house further into ye ground of which there is enough to spare.'

'But,' he concludes, 'it is a fine palace.' When Strype, more enthusiastic, remarks that 'for stateliness of building and curious gardens, Montagu House hath the pre-eminence of all houses within the cities of London and Westminster and the adjacent parishes,' he is referring not to the house described by Evelyn, but to the later one which arose on its site, and was necessitated by the following circumstance. The place had been let to the 4th Earl of Devonshire, who paid 500 guineas a year for it, when, on January 19, 1686, a disastrous fire occurred here which practically destroyed everything. Lord Montagu, as Mr. Ralph Montagu had become, was about to return to his house, the Earl of Devonshire's tenancy being on the point of expiring, when this catastrophe happened. The loss he is said to have sustained amounted to £40,000, besides the value of the plate, which was estimated at another £6,000. As it was at the time a commonplace that 'for paintings and furniture there was nothing more glorious in England' than the contents of Montagu House, what the loss in artistic treasures must have been can hardly be estimated.

No time was lost in rebuilding, and the architect

selected to design the new palace was Peter Paul Puget, or Poughet, as the name is sometimes spelt, who was sent for from his native France for that purpose. His design, although on a more ambitious scale, followed to some extent the lines of Hooke's earlier one, the new structure being erected on the original foundations. A number of French artists were employed to replace the lost frescoes of Verrio, among them being Jacques Rousseau, Charles de la Fosse, and Jean Baptiste Monnoyer: the first-named receiving £1,500 for his work here, besides an annuity of £200 a year. Among de la Fosse's chief contributions to the decorations were the Apotheosis of Isis and the Assembly of the Gods, of both of which works Horace Walpole makes special mention in his *Anecdotes of Painting*.

The new palace was criticized adversely and otherwise according to the tastes and national feelings of the critics. Thus Ralph, who was, however, a proverbially severe judge, finds fault with it, but having really little to fall foul of, he concentrates on the brick wall which effectually hid the mansion from the passers-by in Great Russell Street. Evelyn, on the other hand, one remembers, thought the old house too overlooked. Grosley, the French traveller who came to England many years later is, not unnaturally, enthusiastic over the work of a compatriot, and asserts that the place had rather the air of a royal abode than of a private residence. From a description of the house we learn that it contained twelve principal rooms on the ground floor and as many on the first, all being of great size and height:

half of these overlooked the forecourt and half had extensive views over the fields to the northern heights. In Dodsley's *Environs*, published in 1761, and in Pugin and Britton's *Public Edifices*, ground-plans of the mansion are reproduced; while in Ackermann's *Microcosm* its splendid staircase is shown.

The Duke of Montagu died in 1709, and was succeeded by his son; but the latter had no little difficulty in obtaining possession. The fact is his father had married, as his second wife, the Dowager Duchess of Albemarle, 'the mad Duchess,' as she was, not without reason, called, who had indeed, it is said, wedded him under the impression that he was no less a personage than the Emperor of China. During her husband's lifetime she was kept in a room on the ground floor of Montagu House, and was accustomed to be served on the knee by the domestics, presumably as Empress of the Celestial Empire. On the Duke's death the question arose as to who was to take care of the poor deluded creature. Her stepson, the second Duke, did not, apparently, consider himself responsible for her, nor did his wife. In any case there was the utmost difficulty in persuading the old lady to give up possession of Montagu House, and we read of her sisters, the Duchess of Newcastle and Lady Thanet, going there and trying by every inducement to get her to leave. For a time they were at their wits' ends to know what to do. At last, however, by some means or other, the Duchess was persuaded to go to Newcastle House, Clerkenwell, and the new Duke was at last able to enter into undisturbed possession of his mansion.

Colley Cibber wrote a scene in his *The Sick Lady Cured*, based on this incident and the imperial pretensions of the mad Duchess.

Although the site of Montagu House was in many respects a delightfully rural one, at least on two sides, this very fact caused the neighbourhood to be, as I have said before, a favourite haunt of highwaymen and footpads, and it was not improbably this reason which caused the 2nd Duke to begin the erection of a new house in the more central position of Whitehall, and eventually to take up his residence there entirely. For some years after this, Old Montagu House, as it was called to differentiate it from its new rival, remained empty, but subsequently coming into the possession of Lord Halifax, it was sold by that nobleman to the Government, in 1754, for the very reasonable sum of £10,250, it being purchased for a national repository to house the various collections bequeathed by Sir Hans Sloane to the nation, thus forming the nucleus of the British Museum. By the time this happened the old place had fallen into a very dilapidated condition, and, indeed, no less than £30,000 was found necessary to repair it and reconstruct it for its new purpose. As the British Museum, however, it remained till 1820, when the present classic and peculiarly dreary structure was begun, behind the old house.

A contemporary writer says that the principal front took the place of the old Montagu House façade, which was removed piecemeal; 'and strange it was,' he adds, 'to see the lofty pitched roof, balustraded attic and large-windowed front of the

French manner, giving way to the Grecian architecture of Sir Robert Smirke's new design.'

An excellent view of the back of the old house is given in the well-known print depicting the 'Encampment of Troops in the Gardens of the British Museum, at the time of the Gordon Riots, 1780.' The fields beyond the ducal gardens were from the end of the seventeenth century to well into the eighteenth a favourite place for duels, and the plays, novels and news-sheets of the period contain many allusions to meetings of this sort here. Readers of *Roderick Random*, for instance, will remember that Rourke Oregon waited there 'with a pair of good pistols,' while Strap conducted the guard to the place. In actual life one of the most notorious of these encounters was that which took place, in 1692, between Charles Knollys, *soi-disant* Earl of Banbury, and his brother-in-law, Captain Lawson of the Guards, when the latter was killed, while the former was arraigned for murder, but pleading the privilege of peerage escaped punishment. It is a curious fact that this plea of Knollys's was allowed, for the House of Lords had previously decided that his claim to the earldom of Banbury was not a valid one. Indeed, so furious was the Upper Chamber with the judges for thus by their decision tacitly reversing its judgment, that it summoned them to the bar of the House, where they received a severe reprimand, but declined to alter their verdict.

One portion of the fields behind Montagu House was known as 'The Field of Forty Footsteps,' on account of a desperate encounter between two

brothers which took place there, for the hand of a young lady who is said to have stood and watched her admirers struggling together. As they did so they are reported to have left marks on the ground on which grass was believed never afterwards to grow. J. T. Smith, in his *Book for a Rainy Day*, records the incident, which has also been dealt with by a number of other writers, and in one case it formed the *motif* of an eponymous novel. Torrington Square now occupies that portion of the fields where the forty footsteps were once to be seen.

One other circumstance, of a pleasanter character, is connected with this once rural area, and I give the account of it in the actual words of Aubrey, the antiquary, who has preserved it.

'This last summer,' he writes, 'on the day of St. John the Baptist (1694), I accidentally was walking in the pasture behind Montagu House; it was twelve o'clock. I saw there about two or three and twenty young women, most of them well habited, on their knees very busie, as if they had been weeding. I could not presently hear what the matter was; at last a young man told me they were looking for a coal under the root of a plantain to put under their heads that night, and they should dream who would be their husbands. It was to be found that day and hour.'

A somewhat similar superstition is, by the way, mentioned by Brand in his *Popular Antiquities*.

To return to Great Russell Street as it was when the British Museum had become to some extent a national feature, although not as yet clothed in the

classic garb with which we are familiar, we find Hazlitt lodging in the thoroughfare, at No. 109, a building which once formed part of a larger structure known as Tavistock House. Here the writer was accustomed to stay on his occasional visits to London, before his marriage in 1808, just as he used to lodge with his brother at No. 12 Rathbone Place, at a still earlier period. Here, too, in a house which stood at the south-west corner of the Museum, but was demolished when the wing on that side of the institution was built, Shelley once took rooms during one of his flying visits to London.

The street also enters into the pages of fiction, and readers of *Sketches by Boz* will remember that Mr. Kitterbell, of 'The Bloomsbury Christening,' lived at No. 14. He liked to have 'Bedford Square' added to his address, but his matter-of-fact uncle Dumps would insist on putting the dreadful words 'Tottenham Court Road' on the letters he occasionally sent him!

And appropriately we here return to that main artery, at the spot which was until recently occupied by the extensive buildings of Messrs. Meux & Co.'s famous brewery, of which structure, by the way, Tallis gives an excellent little view attached to his elevation of Tottenham Court Road, as the place was in 1838, and as it remained substantially till within our own days.

Meux's Brewery has gone now to the south side of the river, and on its site is arising, as I write, the new Dominion Theatre; and soon, so quickly do disappeared landmarks fade from our minds, we shall but dimly remember what the earlier structure

was like, and even the former appearance of this corner where the roar of Tottenham Court Road joins the even greater roar of New Oxford Street.

In Rocque's map (1746) a brewhouse, with its adjacent yard, and a well are marked as existing on this site; so that although Meux's Brewery only dates from the reign of George III (it was founded in 1764) it had a humble predecessor here. With regard to the well attached to this earlier brewery, there was an alley close by known as Well, or Wells, Yard, and in 1821 this was incorporated with the later establishment. Meux's is such a famous and familiar name that one is almost surprised to find that when first started the brewery was known, not by that name, but by those of its founders, Messrs. Blackburn and Bywell. Indeed Horwood gives its name, in 1799, as 'Mr. Stevenson's Brewery.' But Meux's had already been started at this time, although in another quarter, viz. Liquorpond Street, when Mr. Henry Meux joined Messrs. Blackburn and Bywell in this business. This gentleman was a cousin of Lord Brougham, and was created a baronet in 1831, becoming in course of time the leading spirit in the huge concern.

The continued prosperity of Meux's Brewery has seldom been disturbed, but on at least two occasions its tranquillity has been interrupted. One of these was in 1814, when two huge vats, containing 3,555 barrels, burst, killing no fewer than eight people and destroying many adjacent houses. The second incident happened two years later, when a mob, with all a mob's illogicality, attempted to wreak

upon the Brewery its anger against – not any member of the firm or its employés, but – the Tory Ministry then in power, and particularly two of its members, Lord Liverpool and Lord Sidmouth.[1]

At this corner of Tottenham Court Road, adjoining the entrance to Meux's Brewery, stood the Horseshoe Tavern, which in course of time (1875) became enlarged, under the ægis of Mr. Charles Best, into a well-known hotel. It was so named from the fact that a horseshoe was set up over the entrance to the adjoining brewery, and in its dining-room, carrying out the same association, was a huge dining-table shaped like a horse's shoe.

Among other hostelries which once existed in Tottenham Court Road were The Saracen's Head in 1757, The White Hart, The Red Lion, established in 1760; The Rose and Crown, at No. 62; and The Two Blue Posts,[2] kept by one Robert Frost. This last was in the nature of a posting house, and in Kent's Directory, for the year 1808, it is stated that coaches 'leave the Blue Posts hourly for Hampstead, from 10 a.m. till 9 p.m. in the summer and from 10 a.m. till 8 p.m. in the winter.' By 1839 we find the only change in these times is that the service lasted one hour longer in the evening; but by then a service to Harrow had been started which ran thrice weekly, on Tuesdays, Thursdays, and Saturdays.

Other taverns in various parts of the main thoroughfare were The Rising Sun; The Black Horse; The Roebuck; The Apollo; The Carpenters' Arms; The Coachmakers' Arms; The Cock and Pye,

[1] A fine coloured mezzotint of the exterior of the Brewery, dated *circa* 1795, is in existence. [2] See p. 281.

between Rathbone Place and the main street; The Blue Boar, at the corner of Oxford Street; The Plasterers' Arms, at No. 157; The Mortimer Arms, at No. 174; The Talbot, at which in 1767 The Westminster and Keystone Masonic Lodge is recorded as holding its meetings; and The New Inn.

The last named, which stands opposite Whitefield's Chapel, and claims to date from 1588 (!), was kept at one time by a man named Cox, and in its yard were two pits used for dog fights. These centres of amusement became a nuisance, on account of the disreputable class of people that frequented them, and at last the Poor Law officials issued instructions for Cox to be prosecuted. The case was heard at the Clerkenwell Sessions on December 7, 1830, Cox pleading guilty and the pits being closed. The yard in which they were situated was subsequently enclosed, the Vestry's sanction for this being done having been obtained in July, 1865.

In addition to the Tottenham Court Road taverns there were in the thoroughfare a large number of coffee-houses and wine vaults. When these were started it is perhaps impossible to say, but as given by Tallis in his Directory for *circa* 1838, they are as follows: Edward's Wine Vaults, at No. 264; The Bedford Coffee House, at No. 242; Westmorland's Wine Vaults, at No. 236; Hopkins's Wine Vaults, at No. 199; Adams's Wine Vaults, at No. 191; The Leopard Coffee House, at No. 190; Naylor's Wine Vaults, at No. 186; Robertson's, at No. 82; Tullett's, at No. 64; Spiller's, at No. 59; Field's, at No. 46; Watchorn's, at No. 19; and Jeffery's, at No. 6.

In the descriptive letterpress accompanying Tallis's Elevations there are some general remarks concerning Tottenham Court Road, in the course of which the writer states that 'it is composed of good retail shops'; he finds, however, 'but little worthy of remark connected with this street,' although he is able to add that 'it has lately been much improved and is now (*circa* 1838) one of the greatest thoroughfares in London.' One piece of information he supplies us with, and that is that in consequence of a fire which occurred, on December 1, 1835, at No. 219, the shop of a Mr. Chinnock, an upholsterer [see also p. 158], in which four persons (a lodger, two female servants, and the niece of the proprietor) lost their lives, two gentlemen named Thiselton and Waugh, of the parish of St. Pancras, together with certain others, formed a society for providing fire-escapes, ladders, etc., in this district, 'whence,' he adds, 'arose that humane and laudable society for the preservation of life, of which Her Majesty is patroness.'

In the St. Pancras *Book of Dates*, compiled by Mr. Walter S. Brown, in 1909, it is stated that Chinnock was a pianoforte-maker (of course he may have combined upholstery with his other business) and that *five* people lost their lives in the fire at his premises.

In connection with the gradual improvements that occurred when Tottenham Court Road first began to assume the character of an urban street, it is interesting to find that what were called The Broad Field Waterworks were situated in the street, so far back as 1760.

MAIN STREETS ON THE WEST SIDE OF TOTTENHAM COURT ROAD

THE by-streets discussed in my third section communicate for the most part with what forms our western boundary, viz. Cleveland Street, linking up the two thoroughfares by crossing a couple of intermediary streets which run parallel with Tottenham Court Road itself, Whitefield Street and Charlotte Street. In this one I deal with what may be termed main streets not actually opening on to the chief highway in our area, and of these it will be convenient to speak first of Cleveland Street and its southern continuation to Oxford Street, known as Newman Street.

Cleveland Street, which divides the Portland from the Southampton estate, although of no great antiquity itself, is really the modern representative of that Green Lane which in the eighteenth century was actually characteristic of its name, being but a country pathway across the fields leading to the Farthing Pie House at its north-west corner, the haunt, as I have remarked, of some of the less reputable protagonists of *Barnaby Rudge*. This being so, it is an interesting fact that it was in Cleveland

Street that Dickens, as a child, lived with his parents, in 1816; and later lodged as a young man, in 1831.

When the Green Lane passed into a sophisticated state, it was first called Norfolk Street, a name changed subsequently to its present one. It is not a particularly exhilarating thoroughfare, and its name unfortunately connotes a scandal which, in the opinion of those who remember the facts, would well justify a further change of nomenclature. In it stands the more recently erected portion of the Middlesex Hospital, at the corner of Mortimer Street. The earliest building adapted for use as this hospital was situated in Windmill Street; but the needs of the institution rapidly outgrew this relatively exiguous abode, and the present site was purchased from Mr. Charles Berners, on a lease of nine hundred and ninety years.

James Paine, the well-known architect, designed the new hospital, the first stone of which was laid on May 18, 1755, although the building was not destined to be completed for another twenty years. Since those days many and vast enlargements have been made to the structure from time to time: an idea of its growth being illustrated by the fact that when it began its activities it contained only eighteen beds; that in 1845 there were two hundred and fifty; and to-day it has become necessary to rebuild and provide more accommodation, an undertaking now in progress. Many notable people are numbered amongst its benefactors, one of them being Samuel Whitbread, who, in 1792, endowed a

ward here for the treatment of cancer. It was in this hospital that the unfortunate William Behnes, the sculptor, died in a state of the direst poverty, notwithstanding his many artistic successes.

Rather lower down the street, at the corner of Union Street, is the Medical Hospital College, first opened in 1887. It is connected directly with the Middlesex Hospital, on a portion of whose garden it was erected. The great surgeon Sir Charles Bell specially interested himself in its formation and erection, and in 1855 he tells, in the course of a letter to a friend, how 'we have founded a School in the garden of the Middlesex Hospital. The building will be a complete little thing – theatre, museum, clinical class-room, and dissecting-room. The building will cost £2,400.'

Another famous physician connected with the Hospital was Sir Erasmus Wilson, notable as a skin specialist, who, by the way, defrayed the cost of bringing the so-called Cleopatra's Needle to England and erecting it on the Thames Embankment. Wilson wrote a history of the Middlesex Hospital during the first century of its existence, in which all there is to be known concerning this excellent and deserving institution will be found. Amongst its data is the fact that Townsend, the well-known Bow Street Runner, who died in 1832, was born within its walls.

On the east side of Cleveland Street, between Howland Street and London Street, formerly stood the Strand Union, or as it was once called The Covent Garden Workhouse, which, however, in

1874 was taken over for the Central London Sick Asylum Infirmary, to give it its full and singularly cumbrous title; while Cleveland Hall, one of the centres of the Wesleyan West London Mission, was also formerly domiciled here.

There are few thoroughfares in this neighbourhood which have not been, in some more or less direct way, associated with the fine arts, and Cleveland Street is no exception to the rule. Here it was, in a house, No. 7, at the south-west corner of Howland Street, that Holman Hunt joined Dante Gabriel Rossetti, in 1848, and formed the Pre-Raphaelite Brotherhood, of which in later years the latter was wont to express himself somewhat contemptuously. Holman Hunt once wrongly stated that the first home of this famous artistic association was in Gower Street, but subsequently corrected his mistake. Another artistic connection with this street is contributed by William Daniell, the engraver, who, in 1814, was living at No. 9.

The houses on the east side of the thoroughfare were not erected till the first quarter of the nineteenth century, being later than those opposite, and for many years there thus remained a large derelict space between the street and the west side of Fitzroy Square. Smith, in his *History of Marylebone*, tells of a serious accident which once occurred here in consequence of a large and dangerous chasm, existing in the ground at this spot, which had been excavated for the foundations of some of the houses in Fitzroy Square, and had been left insufficiently guarded. It appears that on November 17, 1799, as the Earl

of Scarbrough and his sister, Lady Louisa Hartley, were proceeding along Cleveland Street in their carriage, the coachman in the dark inadvertently drove off the main roadway, and the carriage was precipitated into the hole. A passer-by, hearing groans, procured a light and discovered the plight of the vehicle and its occupants. Help was obtained, and Lord Scarbrough and Lady Louisa, who although much shaken were not otherwise hurt, together with the coachman, with broken ribs, and the footman, with a shattered leg, were rescued from their perilous position. The footman's leg had eventually to be amputated, and he died from the effects. The escape of the rest of the party was considered miraculous, as the fall was from ten to twelve feet. Lord Scarbrough and his sister were taken to the house of Mr. Hartley, in Gower Street, whither they were on their way when the accident happened.

Cleveland Street to-day extends from Goodge Street to the Euston Road, but at an earlier time the portion between the former thoroughfare and Union Street, where the extension of the Middlesex Hospital is, was still known as Norfolk Street, the name once applied to the entire street.[1] The change took place in 1867. One of Dickens's earliest recol-

[1] By the 1815 Directory we see that No. 22 Cleveland Street was then No. 10 Norfolk Street, at the corner of the Tottenham Court Road; while in the Directory of 1817, a certain Lucius Gahagan, a sculptor, is given as residing in the street. One wonders if Thackeray borrowed the name for that of his Major of the *Tremendous Adventures*.

lections was of his father having lodgings at No. 10 Norfolk Street, at which time the novelist was just three years old.

The direct continuation of Cleveland Street in a southerly direction is Newman Street, but before perambulating that thoroughfare, I want to make a slight *détour* westward, along Mortimer Street, whose east end used to be known as Charles Street, in order to link up Berners Street, with its interesting associations, into the area here under consideration.

Berners Street, which, I suppose, will always recall Theodore Hook's famous hoax to the exclusion of more notable memories, took its name from William Berners, whose family are said to have held property here since 1654, who granted building leases of the then open ground here, in 1763, just twenty years before his death, to Mr. Johnson the builder and friend and patron of Bacon, the sculptor.

Before the street was regularly laid out, it had been preceded by a country lane leading to the Middlesex Hospital, the principal front of which immediately faced it, as it, to-day, faces the existing street, and this lane we find being ordered to be repaired, by the Hospital authorities in 1760, in order that it might form a decent highway, connecting Wardour Street with their institution.

Before saying anything about the various eminent people, many artistic ones among them, who once resided in Berners Street, I must recount the oft-told tale of Theodore Hook's audacious practical joke.

In the year 1810 there was living, at No. 54, a lady named Mrs. Tottingham, or Tottington, the

name is variously spelt, and one day Hook and a friend of his, some say it was Mathews, others Beazley, were walking along the street when Hook's attention was caught by the particularly neat and trim appearance of the lady's house. Hook, to whom almost everything presented itself as a subject for a hoax, immediately said to his companion: 'I will bet you a guinea that in a week that quiet little abode will be the most notorious in London.' The bet was taken, and Hook set to work, with an energy worthy of a better cause, to elaborate his scheme. To this end he sent letters to every conceivable kind of tradesman, to supply goods to No. 54 Berners Street, all at a certain hour on a given day, November 26. From coal-merchants and furniture-removers to purveyors of everything requisite for a wedding, a christening and a funeral, there was hardly a form of retail trade, or business, which had not been circularized by Hook writing in the name of the unfortunate Mrs. Tottingham. The great day arrived and Hook ensconced himself in a room, taken for the occasion, immediately facing No. 54, in order to enjoy the fun. The narrow streets in the neighbourhood were soon packed with all kinds of vehicles laden with their burdens, the crowd and the consequent uproar were tremendous, and gathered in volume every minute. In the midst of the turmoil, the Lord Mayor, of all people, arrived; but at once finding that he had been hoaxed, together with every one, he proceeded to Marlborough Street police station, and informed the sitting magistrate that he had received a letter ostensibly

written by the occupant of No. 54 Berners Street, informing him that she had been summoned to appear before him, but being too ill to do so, begged that he would do her the honour of calling at her house instead. Police officers were at once sent to Berners Street to restore order; but it was not till a late hour that the thoroughfare was cleared, it being found difficult to persuade the various tradespeople that their wares, from grand pianos and wedding cakes to mourning dresses and coffins, were not actually required.

Hook, whose propensity for such practical jokes was well known, was at once generally suspected of being the perpetrator of this one, but his secret was so well kept, and he had taken such infinite pains to cover up his tracks, that at the time it could not be brought home to him. However, he found it wise to lie low for a few weeks, in the country, until the excitement produced by his 'latest' had died down. The newspapers were for some time after full of the strange doings in Berners Street, and as Hook had wagered, No. 54 became, for a while, the most talked-of house in London.

Another building in this street had, once, a more serious notoriety. This was No. 6, the headquarters of the banking firm of Marsh, Stacey, Fauntleroy and Graham, of which Fauntleroy, whose private residence was next door, No. 7, was the head and front. The story of that impostor's wholesale forgeries, and the immense sum lost by the Bank of England alone in consequence, a sum amounting, it is said, to no less than £360,000, is a generally well-

known one. Fauntleroy was arrested, tried, and executed for forgery, on November 30, 1824, in the presence of a crowd estimated at one hundred thousand people. There are tales of attempts to procure his escape from prison, one of which might possibly have succeeded but for his physical fear at the crucial moment. In the days of his prosperity Fauntleroy had been an open-handed host at his various abodes in Berners Street, at Bayswater House, near Orme Square, and in Bryanston Square, and at his dinners it was customary to serve some quite remarkable curaçao. And in connection with this liqueur, a story is told. It is said that shortly before his execution three of his friends and whilom boon companions went to take their last leave of him. Having done so and being on the point of departure, one of them turned back and solemnly addressed the culprit thus: 'Fauntleroy, you stand on the edge of the grave. Remember the text, "We brought nothing into the world, and we can take nothing out of it"; have you any objection, therefore, to telling me, as a friend, where you got that curaçao?'

As I have said, the artistic associations of Berners Street are particularly marked; they begin with the days of Sir William Chambers who built a house, No. 53, for himself here, and is recorded as living in it in the year 1773. It is interesting to know that in relatively recent times, Frank Stone, A.R.A., the friend of Dickens, and illustrator, with others, of some of that writer's Christmas books, had his studio on the first floor of this very house.

At No. 13, opposite Castle Street, lived for two years that weird and strange genius Fuseli, his residence here extending from 1804 to 1806. Haydon, in his vivid way, describes how he first called on Fuseli here:

'I walked away with my drawings up Wardour Street,' he writes. 'I remembered that Berners Street had a golden lion on the right corner house, and blundered on till, without knowing how or remembering why, I found myself at Fuseli's door. I deliberated a minute or two, and at last making up my mind to see the enchanter, I jerked up the knocker so nervously that it stuck in the air. I looked at it, as much as to say, "Is this fair?" and then drove it down with such a devil of a blow that the door rang again. The maid came rushing up in astonishment. I followed her into a gallery or showroom, enough to frighten anybody at twilight. Galvanized devils – malicious witches brewing their incantations – Satan bridging Chaos, and springing upwards like a pyramid of fire – Lady Macbeth – Paolo and Francesca – Falstaff and Mrs. Quickly – humour, pathos, terror, blood, and murder met one at every look! I heard footsteps, and saw a little bony hand slide round the edge of the door, followed by a little white-headed, lion-faced man in an old flannel dressing-gown tied round his waist with a piece of rope, and upon his head the bottom of Mrs. Fuseli's work-basket!'

As in the case of Chambers's house, so in this one, an artistic successor is found inhabiting it, for in

1807 Sir Robert Smirke, the architect (who is found at No. 3 Upper Fitzroy Street, in 1819), came to live here; in the very year, as it happened, that Opie died at No. 8, a house he had occupied since 1792. On this event James Lonsdale, a once popular but now largely forgotten portrait painter, purchased No. 8, and here Campbell, the poet, records dining with him, in April, 1813, when Captain Morris, then in his eighty-first year, sang some of those songs in which he had celebrated the charms of women and wine and of the shady side of his beloved Pall Mall. A few doors from this house, viz. at No. 15, Henry Bone, R.A., the well-known enamelist, resided for some thirty years till his death in 1834. He had previously occupied lodgings in Percy Street close by. To close the record of the artistic associations of Berners Street, in which, by the by, Nollekens, the sculptor, once lived, we find Thomas Hardwick, at No. 55, where he died in the year 1855, and David Roberts being struck down by apoplexy, while walking along the thoroughfare, and being taken to the neighbouring Middlesex Hospital. In connection with this sad event Ottley gives the following particulars:

'On the 25th of November, 1864, he (Roberts) painted in his studio as usual, the subject in hand being "St. Paul's, from Ludgate Hill," similar, though perhaps from a different point of view, to his first Drury Lane scene, painted fifty-two years previously. He left his home in Upper Charlotte Street, apparently in perfect health, was seized with

apoplexy while walking in Berners Street, never spoke again, and died the same evening.'

To these artistic names may be added those of Andrew Robertson, a miniature painter, who was at No. 19, in 1838, and John Hollins, A.R.A., who was living at No. 47, in 1838, and died there seventeen years later.

But this thoroughfare has had other residents of note in addition to those connected with the Fine Arts. For instance, William Shield, the composer, who was born in 1748, and produced his first opera, 'The Flitch of Bacon,' in 1772, died at No. 31, on January 25, 1829. James Bartleman, a once-celebrated bass singer, lived for a time and died at No. 45. Robert Gooch, a popular physician, whose dates are 1784–1830, a line-engraved portrait of whom, by J. Linnell, was published the year after his death, lived and practised in this street; while Richard Wroughton, the actor, was another one-time resident here, although as the only record of his presence here is in March, 1816, he was probably only a temporary lodger.

Literature had an early representative in Berners Street in the person of Mrs. Catherine Macaulay, that very republican female historian, and among artists I ought to have included John Francis Moore, the sculptor who executed the marble statue of this redoubtable lady, which her admirer Dr. Thomas Wilson caused to be erected in St. Stephen's, Walbrook, of which he was, by the way, the absentee rector, as Moore also lived in this street, although he died in York Buildings, in the New (now Euston)

Road. He is best remembered as the sculptor of the monument to Lord Mayor Beckford, in the Guildhall.

Thomas Hollis, writing to the Rev. T. Lindsay, thus refers to a call he made on Mrs. Macaulay here:

'The other day I paid her a visit at her house in Berners Street, Oxford Row, on a particular occasion by her desire. That house, a new one, she had bought and furnished handsomely. She had the air of a princess, and had the frank Bath air on her countenance. It seems she keeps two servants in laced liveries, treats cleverly and elegantly, and, in short, author or fine lady, surpasses all her sex.'

As Mrs. Macaulay married William Graham, brother of Dr. Graham of Pall Mall, famous for his 'Celestial Bed' and exploitation of Emma Hart's (later Lady Hamilton's) charms, Horace Walpole was fond of calling her Kate MacGraham.

But by far the most famous of the past residents in Berners Street was Samuel Taylor Coleridge. One of the London County Council's commemorative tablets was originally affixed, on December 20, 1905, to the house, No. 71, in which he lived; but in 1907 that building was demolished for the extension of Messrs. Bourne and Hollingsworth's premises, and permission was then obtained from that firm to have the tablet re-fixed to the new structure, together with a supplementary tablet recording the circumstance; so that although the actual house in which the poet resided has disappeared, its site is duly marked.

For the following facts concerning Coleridge's residence in Berners Street I am indebted to the

excellent little pamphlet, one of a series issued by the London County Council in connection with the Indication of Houses of Historical Interest in London. Included in this is a reproduction of a photograph of No. 71, showing it practically as it was in the poet's time, except for the fact that the two ground-floor windows had since then been replaced by the shop front of Messrs. H. J. and E. Smith's, baby-linen manufacturers. The house was of brick with stone-facings round the windows (three in a row), the centre of these on the first floor being surmounted by a pediment in the Inigo Jones style. The doorway was approached by a flight of three steps, and the house was one of three storeys, with a basement.

It was in the April of 1812 that Coleridge, returning from a short visit to his wife and family, in Cumberland, went to his friends the Morgans, who were then living at No. 71 Berners Street. He was at this time as active as it was ever in his nature to be, and we find him writing to his wife saying how well in health and spirits he had been since coming to London. A passage in the letter indicates that he was making a vigorous effort to overcome the opium habit which had been playing havoc with his physical and mental powers. On taking up his residence with the Morgans, he issued a prospectus of the lectures on Shakespeare, which he intended to deliver at Willis's Rooms in the following May and June. Another series on a variety of subjects were subsequently given by him during the winter. Nor was this the extent of his activity while staying in Berners Street; for it was on January 23, 1813, that his tragedy of 'Remorse' was produced for the

TRADE CARDS OF RATHBONE PLACE AND BERNERS STREET

first time, at Drury Lane; and had for those days the not inconsiderable run of twenty nights.

Coleridge remained at No. 71 till the autumn of 1813, when he left to give a course of lectures in Bristol; after which and a stay of some time in that city he again joined the Morgans, who had, however, by then left London and had taken up their abode at Calne, in Wiltshire.

Berners Street has been at various times the home of a number of public institutions. Thus in 1788, the Society for the Relief of Widows and Orphans of Medical Men was inaugurated here; in 1805 the Medical and Chirurgical Society was established at No. 53, Sir William Chambers's old house; and, later, the Obstetrical Society of London was instituted and housed here (in 1858); and the Pathological Society twelve years later. These medical centres were, however, subsequently removed to Hanover Square. The hospital, that of St. Peter's, for treatment of stone, was first at No. 54 before it migrated to Henrietta Street, Covent Garden; while the headquarters of the Ladies' Sanitary Association, as well as the Society for Promoting the Employment of Women, were both housed in No. 22.

In 1875, there was started, at No. 9, the Berners Women's Club, one of the pioneers, though hardly a permanently successful one, of the many clubs for women now in existence. Finally, the London Association for the Protection of Trade had its offices at No. 16. By the way, No. 16 has an interesting association. It was once a boarding-house kept by Mrs. Charlton, a great-aunt, on his mother's side, of Charles Dickens, and here lodged Edward Black-

more, partner in the firm of Ellis & Blackmore, solicitors of Gray's Inn, who gave Dickens his first employment. Mrs. Dickens and her children were frequent visitors to the house and on one occasion Mr. Blackmore was so impressed by the manner of young Charles that he offered to take him into his office as a clerk.

Among business firms here, Messrs. Schweppe & Co., soda-water manufacturers, were at No. 51 in 1825, having moved from 79 Margaret Street, where they are found so far back as 1808.

It will be seen that, from the number of its, and in some cases eminent, residents in the past, and the many charitable institutions once housed in it, Berners Street has other reasons to be regarded as interesting, and has no need to rely on the forger Fauntleroy or the hoaxer Hook for its notoriety among London's lesser thoroughfares.

Although I have somewhat arbitrarily included Berners Street in our area, *Newman Street* is the direct continuation of Cleveland Street southwards, and forms the more natural western boundary to our present investigations, and Newman Street is, like Berners Street, a thoroughfare once specially devoted to the Fine Arts. It was begun at least a dozen years before the latter, but it was not till twenty years later that it was completely built over (in 1770), and even four years after that date we are told that the houses at its north end commanded a view over hillocks of ground, later to become Norfolk Street, towards the open fields beyond, a time when the north and east sides of Middlesex Hospital garden-wall were entirely exposed

Among the early artistic residents in Newman Street was Benjamin West, P.R.A., who occupied No. 14, from the year 1777 till his death on March 11, 1820, on a sofa in the first-floor drawing-room. He had built himself a large gallery at the back of the house, which was said to be the best-lighted one in London. There was a little garden behind, which Leigh Hunt describes as 'small but elegant, with a grass-plot in the middle, and busts on stands under an arcade.' The picture gallery was, after West's death, converted into a meeting-room known as St. Andrew's Hall, first used for concerts and so forth, but later utilized by Edward Irving as his Catholic Apostolic Church.

Three doors from West's house, notably at No. 17, John Bacon, R.A., the prolific sculptor, lived from 1777 (thus having gone there in the same year that West went to No. 14) till his death just twenty-two years later. The circumstances connected with Bacon's tenancy of the Newman Street house were rather peculiar.

The builder, Johnson, who had, as we have seen, erected the houses in Berners Street, had long been acquainted with the young sculptor, and had followed his artistic progress with interest and delight. In those days Bacon was doing a good deal of work for Coade, whose firm, under the name of Croggan & Co., was later in the New Road, as it was then called, and he had still a small studio in the East End, but as his fame increased, was able to take a more convenient one in Wardour Street. The latter premises were, however, half above and half below ground and therefore not ideally adapted to

artistic work. Johnson realizing this, but without saying anything to Bacon, took No. 17 Newman Street, fitted it up as a studio and furnished it with a sculptor's complete outfit. When all was ready he called on Bacon, described the new house, and told him to go and take possession of it. 'But,' said the latter, 'I cannot afford to take such a place.' 'I'll manage that,' replied his benefactor, 'you remove to Newman Street, and I shall not look for the money I have laid out until you are well able to repay me.' Whether the sequel which tells us that Johnson, having subsequently met with a serious reverse of fortune, was helped by Bacon, who lent him the large sum of forty thousand pounds, be true or not (Cunningham in his life of the sculptor, questions it; and Cecil, who wrote another biography, ignores it) certain it is that the builder's timely aid enabled Bacon to do justice to his undoubted powers, and, incidentally, to fill Westminster Abbey with those immense classical cenotaphs which are so out of place in this mediæval setting.

At a later day Bailey, another well-known sculptor, occupied Bacon's old house in Newman Street; while Thomas Banks, a contemporary of the older man, spent twenty-two years at No. 5, to which he also added a gallery, from 1777 till his death; his occupancy thus exactly synchronizing with that of Bacon at No. 17. After Banks's death his house was taken by Henry Howard, the historical painter who had been living previously at No. 6. He gave up the house in 1838, but Smith, writing his *Life of Nollekens*, in 1828, speaks of him as still being a resident at that time.

Another artist who spent a large portion of his life in Newman Street was Thomas Stothard, R.A. In the year 1794, he was made a Royal Academician, and in the same year he purchased the freehold of No. 28, together with a considerable amount of furniture, the property of the previous owner, for one thousand pounds. He had not been long in residence before he had all his family plate stolen, and Mrs. Bray, in her life of the painter, tells us that although the thief was not discovered at the time, at a later date, being confined in Newgate on another charge, he confessed that he had secured the silver with the connivance of the cook. Indeed the house was anything but a lucky one for the artist, for it was during his residence here that his eldest son, a boy of about thirteen at the time, was accidentally shot by a schoolfellow. Some curious premonitions which the boy had had in his attic bedroom, an apartment afterwards known in the family as 'the dreaming room,' are detailed by Mrs. Bray, who also recounts how Mrs. Stothard saw what she was certain was the ghost of her son, at the moment when the news of his tragic death was brought to her. Mrs. Stothard herself died at No. 28, in 1825; and three years later her mother-in-law, who had been living there, expired in the same house.

Stothard possessed a fairly large and excellently-lighted studio at No. 28, and here he worked regularly, producing that enormous number of pictures and book illustrations which are known far and wide for their charm and delicacy of treatment. Of the latter he is said to have created between five and ten thousand! In 1833 he met with a serious

accident, being run over by a carriage, from the effects of which he never completely recovered, and he died in Newman Street on April 27 of the following year. The house he occupied, for forty years, is marked by one of the London County Council's commemorative tablets, which was set up on November 15, 1911.

In Johnstone's Directory for 1817, forty people are given as householders in this thoroughfare, and nine of these were artists. The latter included one P. Turnerelli, the father, I imagine, of that Tracy Turnerelli who made himself notorious by getting up subscriptions for the golden laurel wreath which was presented to Lord Beaconsfield, and created some amusement at the time. The elder Turnerelli was living at No. 67; Joseph Slatter, a portrait-painter, was at No. 70; Robert Jones, the artist, at No. 81; Francis Wilkins, a sculptor, whose number was 84 or 85; Joseph Clover, an artist, at No. 85; and Ambrose Périgal, another painter, at No. 86.

Among other residents was James Heath, the well-known and prolific engraver who lived for a time at No. 42, and while there executed, *inter multa alia*, his spirited version of Gilbert Stuart's full-length portrait of George Washington; and John Young, also an engraver, who is recorded as living at No. 28, in the year 1792.

In some *Reminiscences*, written in 1847, by the younger John Bacon, the sculptor, is a record of the artistic residents of Newman Street at or about the time when his father was living here, to some of which I have already referred.

'Newman Street,' he writes, 'was a distinguished locality as containing the residences of many Royal Academicians. At No. 5 resided Mr. Banks; No. 6, Mr. Howard; No. 7, Mr. Ward and afterwards Mr. Jackson. At No. 14 Mr. West; No. 15, Mr. Thompson; No. 17, Mr. Bacon and now Mr. Bailey; No. 21, Mr. Russell; No. 24, Mr. Dane; and No. 28, Mr. Stothard.'

Miss Gertrude Bacon, F.R.A.S., who has kindly drawn my attention to this entry, adds that she believes the house, No. 17, which remained in the possession of the Bacon family for a number of years, is now a garage and that nothing of the original structure remains.

A few well-known people other than artists have lived in this street. Of these was Charles Kemble the actor, who was residing here when his daughter Fanny was born on November 27, 1809; while Miss Nancy Welch, the daughter of Saunders Welch, and, therefore, sister-in-law of Nollekens, the sculptor, lodged for a time at No. 69. In this connection J. T. Smith, who was himself living in the street in 1807, records how, on one occasion, when he was taking tea with her, she showed him a little book in which she had carefully noted down her famous brother-in-law's peculiar methods of spelling quite ordinary English words. Smith says that she drew down on herself Nollekens's eternal hatred by trying to improve his spelling, and she, he adds, cordially disliked the sculptor.

One institution, appropriately of an artistic character, used to be situated in Newman Street. This

was the famous art school, known as Heatherleys, which was for long domiciled at No. 79, before it removed to George Street, Baker Street.

The main thoroughfare running north and south through the area between Cleveland Street and Tottenham Court Road, is *Charlotte Street* which can claim a connection with the Fine Arts fully equalling that of Newman Street. The street was formed in 1763, and is, of course, not to be confounded with the other Charlotte Street, on the east of Bedford Square. Both were so named in honour of Queen Charlotte, as was yet another thoroughfare bearing a similar title, not far off, between Portland Place and Great Portland Street. Queen Charlotte was married to King George III in 1761, and such streets as bear her name date approximately from this period.

Charlotte Street originally extended from Rathbone Place to Howland Street when, as far as London Street, it became Russell Place, being known between London Street and the New Road (Euston Road) as Fitzroy Street, and at one time as Upper Charlotte Street; it is shown as the former by Horwood in his 1799 plan of London. On its east side is a small by-way linking it up with Whitefield Street. This used to be known as North Street, but is now called Chitty Street. It is important because it was at its corner,[1] the house, however, being actually numbered 36 Charlotte Street,[2] that there stood the residence of Richard Wilson, the 'Father of English Landscape Painting.' Here he lived for a year

[1] The renumbering of Charlotte Street took place in 1868.

[2] It is now No. 76.

(1771 to 1772). Redgrave, in his *Century of Painters*, tells us how the artist had taken a lease of the place for the sake of the open country beyond, and how

'he was accustomed on fine evenings to throw open his window and invite his friends to enjoy with him the sunsets beyond the Hampstead heights. There were two arched windows, subsequently bricked up, which looked northwards, and these lighted the artist's showroom and studio.'

Smith, in his gossiping account of this part of London, says that at this time Newman Street commanded a view over hillocks of ground later represented by Norfolk Street; to-day merged in Cleveland Street; but then linking up that thoroughfare with Newman Street; and he goes on to observe that 'from the east end of Union Street (a turning on the west of Cleveland Street), where Locatelli the sculptor subsequently had his studio, the ground was very deep; and much about that spot, more to the east (which would be on the west side of Charlotte Street), stood a cottage with a garden before it, with its front to the south. This was kept by John Smith, one of Mr. Wilton's, the sculptor's oldest labourers; immediately behind this cottage was a rope-walk which extended north to a considerable distance under the shade of two magnificent rows of elms.' These elms, by the way, are shown in Rocque's map (1746) as being close to an oblong basin known as the Merchants' Water Works, over the site of which a portion of Charlotte Street now runs. 'Here,' adds Smith, 'I have often seen Richard Wilson, the landscape-painter, and Baretti walk. At

the right-hand side of this rope-walk there was a pathway on a bank, commencing from the site of the foundations of the present workhouse which was then planned out and finished in the ensuing year (1775), according to the date on its western front.'[1]

After Wilson had left his house at the corner of North Street and Charlotte Street, he migrated to Tottenham Street, and his old home was occupied by that remarkable engraver of his works, William Woollett; and it was here that he was accustomed to fire off a small cannon, placed for that purpose on the roof of the house, as a method of commemorating the arduous completion of his plates.

It is a curious fact that another house in Charlotte Street was also tenanted in turn by two famous artists. This is No. 76, formerly No. 35 Upper Charlotte Street, next door to Wilson's, in which Joseph Farington was living in 1796, and, many years later, John Constable, who, indeed, did not come here till 1822. The house has since then been renumbered 76. Here it was that Constable, who, when he first arrived in London in 1795 had come with an introduction to Farington to this very house, took up his residence, having brought his family from an earlier house in The Terrace at Hampstead. A few years later, however, the artist again put his wife and children in another house, in Well Walk, at Hampstead, letting the upper part of the Charlotte Street residence and merely retaining a studio there. In 1828 his wife died, and he then returned permanently to No. 35, keeping on the Hampstead house as a suburban retreat.

[1] *Book for a Rainy Day.*

At the back of the house in Charlotte Street, Constable had contrived a playground for his children by having the yard covered in with glass. He occupied a bedroom on the top floor, and it was here that he died suddenly from a fit of indigestion, during the night of March 30, 1837. Leslie, in his *Autobiography*, tells how he heard of the tragic event, and going with his wife at once to Charlotte Street, 'went up into Constable's bedroom, where he lay, looking as if in a tranquil sleep; his watch, which his hand had so lately wound up, ticking on a table by his side, on which also lay a book he had been reading an hour before his death. He had died as he had lived, surrounded by art, for the walls of the little attic were covered with engravings, and his feet nearly touched a print of the beautiful Moonlight by Rubens belonging to Mr. Rogers.'

A year after Constable's death his old house became the residence of yet another painter, but an entirely forgotten one, named Landen, who is recorded as living there in 1838.

Another artist, in this case a well-known one, lived at No. 63, now 85, Charlotte Street in a house immediately facing that occupied by Constable. This was Daniel Maclise, who was here during the years 1835–6. In this house, in which Constable had had a temporary lodging in 1812, a fire broke out during his tenancy, and at the risk of his life the painter penetrated to the attic in order to save some money left there by a servant, the loss of which he found her, on the pavement, bewailing as the whole of her worldly possessions. He himself has also left on record how, on this occasion, he succeeded in

getting out one of his pictures and carrying it to safety, at Mr. Farington's, opposite.

Leslie incidentally mentions yet another artist living in this street; for in describing Constable's death, he tells how he stayed all day in the dead painter's house, while his neighbour, Mr. Joseph, an artist then living at No. 11, made a cast of his face. About this time Richard Westall, the delicate illustrator of so many books of the period, lived for a time at No. 54 (now No. 105), as he also did at No. 4 Russell Place[1]; while a contemporary engraver of such book embellishments, James Fittler, resided at No. 62 Upper Charlotte Street.

To come to later days, Val Prinsep, R.A., once occupied a house at the corner of Russell Place and Howland Street, before he went to 62 Great Russell Street in 1861; and C. W. Cope, R.A., was for a time domiciled at No. 1 Russell Place. In our own time, among temporary artistic residents in Charlotte Street, were Selwyn Image and Horne, who, with Lionel Johnson, the poet, lived in an old house here; and Mr. W. B. Yeats, in his *Trembling of the Veil*, published in 1822, refers to this association of which he was the friend and constant visitor.

'All of them,' he writes, 'were Pre-Raphaelites, and sometimes one might meet in the room of one or the other a ragged figure, as of some fallen dynasty, Simeon Soloman, the Pre-Raphaelite painter, once

[1] John Smart, the well-known miniature-painter and friend of Cosway, is also known to have lodged in Russell Place, and to have died there in 1811.

the friend of Rossetti and of Swinburne, but fresh now from some low public-house. Condemned to a long term of imprisonment for a criminal offence, he had sunk into drunkenness and misery. . . . Horne lived to become the greatest English authority upon Italian life in the fifteenth century, and to write the one standard work on Botticelli.'

Elsewhere in the same book Yeats speaks of Lionel Johnson's unconventional way of life in the Charlotte Street house, when he (Yeats) 'first went to see him there in 1888 or 1889, and when finding him in bed, he was told by the man-servant that "he was always up for dinner at seven." ' Later, after Johnson had given way to drink, he left ('I think there was a fear,' writes Yeats, 'that he would overset lamp or candle and burn the house') and went first to Gray's Inn and subsequently to old rambling rooms in Lincoln's Inn Fields.

With this coterie is linked up another with which Mr. Yeats was at one time familiar: this was a society known as 'The Hermetic Students,' into which he was initiated in the May or June of 1887. Its meetings took place, he tells us, in a Charlotte Street studio, and one Liddle Mathers, a curious figure once well known to frequenters of the British Museum Reading Room, was its leading spirit, being 'a born teacher and organizer.' I imagine the studio in which the society met to have been that of Charles Ricketts and Charles Shannon, to which Yeats had first been introduced by Lionel Johnson, and which was for years an artistic centre in what had been for so long a street of artists.

One other painter, in this case a foreigner, is

connected with the thoroughfare, in the person of Peter Violet, an artist chiefly engaged in miniature painting, who resided for a time at No. 1. Bryan says he was born in 1749, and that he exhibited at the Royal Academy from 1790 to 1819, in which latter year he died, but whether or not in Charlotte Street is not recorded: although he was certainly there as late as 1817.

Among other notable one-time residents here was Tom Dibdin, who was living at No. 14 (next door to No. 15, where Sterndale Bennett, the musician, was to come in 1855) in 1807, during the time that his 'Mother Goose' was produced. William Henderson, a once well-known patron of the arts, was another resident, as was, at No. 3, in 1822, a certain actor named Foote, probably a descendant of the better-known bearer of that name; while John Thane, the author of the British Autography, who died in 1818, and a print from whose portrait, by W. R. Bigg, was published in the following year by Thomas Thane, presumably his son, is to be added to Charlotte Street's past minor notabilities, together with a very different personage, Madame Catalini, who was lodging at No. 37 at the time (1831) that she made her first appearance at the old Tottenham Street Theatre. Two public-houses were in Charlotte Street, notably The Crown and The Blue Posts, the latter of which is shown, in an extant woodcut, as it appeared in the year 1863.

The Chapel mentioned by J. T. Smith in the quotation given earlier in this chapter, was known as Percy, later re-christened Charlotte, Chapel and had been erected about the year 1769, by a

Mr. Clemence for the Rev. Henry Mathew (with whom we shall meet later in Rathbone Place where he lived), the patron and friend of Flaxman. Among later incumbents was the so-called poet, Robert Montgomery, who, in consequence of one of those lengthy epics which, together with the puffing of them, drew down on their author's head the fulminations of Macaulay in his famous essay, was known as 'Satan' Montgomery. He ministered here from 1836 to 1838, and again from 1843 till his death in 1855, twelve years after which latter date the building was demolished and shops erected on its site. The chapel stood approximately where the old windmill was situated, from which Windmill Street takes its name. Under it was Fountain's Wine Vault, and I have sometimes wondered whether this fact did not give Thackeray the idea for the wine cellars beneath the Rev. Charles Honeyman's Chapel, as described in *The Newcomes*.

The church dedicated to St. John the Evangelist, which stands at the corner of Fitzroy Square, was designed by Hugh Smith, the architect, and was in course of erection during 1846, being consecrated in 1848. In the March of the former year, a slashing criticism of its architectural features appeared in a paper called *The Ecclesiologist*. In the course of the article, its writer remarks: 'The style is Romanesque, whether the Anglo, or Lombardo, or Germano variety, it would probably puzzle the architect himself as much as it does us to determine'; and he closes by saying, 'Really, the new churches in London are worse than in almost any other town.' Considering what ecclesiastical struc-

tures were erected during this debased period, we can only agree as to how right this anonymous critic was.

Tallis includes the portion of Charlotte Street between Rathbone Place and Tottenham Street, in his *London Street Views*, and thus we can see at a glance what this section of the thoroughfare looked like at the beginning of Queen Victoria's reign. By the elevations we observe that Percy Chapel, between Nos. 92 and 93,[1] with little Percy Passage on its south side, has the characteristic appearance of such smaller places of worship as were erected between the close of the eighteenth, and the beginning of the nineteenth, century. St. Mark's, South Audley Street, is not dissimilar in its outward architectural features. The houses in the street are shown to be of good, though quite commonplace, appearance; and private residences are freely interspersed among the shops. The Directory accompanying the elevations mentions as 'artists' living here at that time the following: Sarjent, at No. 3; Paternoster, at No. 13; Landen, at No. 35; Booth, at No. 53; Bradley, at No. 54; Strade, engraver, at No. 76; Murray, engraver, at No. 87; Biristall, at No. 91; and Gilpin, at No. 98; few of whom have left permanent marks in the artistic annals of the country, although one or two of them were fairly well known in their own day. In addition to the fact that Theodore Hook was born at No. 3, on September 22, 1788; Mrs. Glover, the actress, once

[1] The 1838 Directory gives the School of Industry as then being between Nos. 92 and 93, while one G. Bennett, a wine merchant, then occupied premises between 93 and 94.

lived at No. 25; and in another house, Charles Armstrong, the surgeon, whose portrait is among those 'profiles' produced by Dance. Of the two thoroughfares which form the continuation of Charlotte Street north and south, i.e. *Fitzroy Street* and Rathbone Place, the former beginning south of Fitzroy Square, and continuing north of it, the consecutive numbering of the houses being interrupted by the dwellings in the square itself. At one time the thoroughfare was divided into Fitzroy Street and Upper Fitzroy Street; now the latter title has been discarded. No. 39 was the house in which Sir Charles Eastlake lived from 1831 to 1843, before he crossed over to a more ambitious residence at No. 7 in the square itself, where we shall find him in a later chapter.

Another once important resident in Fitzroy Street was that William Packer, a member of the firm of Coombe, Delafield & Co., the brewers, who died on October 15, 1828, at the age of ninety. He was an ardent collector of Hogarth's prints, but before his death he had disposed of them to the British Museum. He is the hero of the amusing story J. T. Smith tells in his *Life of Nollekens*, concerning his matrimonial troubles, or rather those of the lady who wished to become his wife but whom he from time to time put off with vague promises, marrying in the meanwhile three other ladies in succession, in spite of repeated assertions that the fair one in question should be the next Mrs. Packer.

At No. 7 (formerly No. 38) Upper Fitzroy Street lived for a time that fine topographical artist David Roberts, who occupied the house from 1840 till his death on November 25, 1864, during which period

he exhibited no fewer than ninety pictures at the Royal Academy alone. As I have mentioned, he died from a stroke of apoplexy while walking along Berners Street.

Yet another painter, Robert Smirke, R.A., was a resident in Upper Fitzroy Street, at No. 3; while Gainsborough's nephew, Gainsborough Dupont, once occupied for a time a house at the corner of Fitzroy Street and Grafton Street. Even in our own day the artistic associations of the thoroughfare have been preserved, for at No. 8 Whistler lived during 1895, before he went to Hampstead. The exact date of his residence here is difficult to determine, for Mr. Pennell expressly states that the artist's first home in London was with his mother at No. 7 Lindsay Row, Chelsea, and later he is known to have gone to the famous White House, in Tite Street. It seems probable that the Fitzroy Street abode was merely in the nature of a temporary lodging, or perhaps was merely a studio; but in any case it is pleasant to be able to connect with this thoroughfare, even in this casual way, the name of the great painter who is so closely identified with London's other artistic neighbourhood, Chelsea. It is an interesting coincidence that the fine painter, now the chief glory of the Chelsea School, Mr. Augustus John, R.A., also once resided for a time here. One other artist, in this case a little-known one, may be added to the list of artistic residents in Fitzroy Street; this was John Simpson, the miniaturist (1782–1847), who once lodged at No. 5; while W. E. Frost, R.A., lived for a time and died at No. 46.

At the north end of the street there stands a

public-house, bearing the well-known sign of 'The Goat and Compasses'; and in Mr. Ambrose Heal's collection of trade-cards is an example issued by the proprietor of this house. Fitzroy Street also had its place of worship, Fitzroy Chapel, which was opened in 1778. Here that clerical wit the Rev. Sydney Smith at one time officiated, and attracted to his services such men as Benjamin Robert Haydon, Sir David Wilkie, Sir Charles Eastlake, and Benjamin West, two of whose paintings, which once hung here, were the last executed by this artist.

Although there appear to be no records of interest connected with it, I may mention here that the street which runs north and south and is divided by Fitzroy Square on its west side, is known as *Southampton Street*, but was at one time called *Conway Street*, Horwood showing it in his plan under the latter name.

Rathbone Place, more properly Rathbone's Place, forms the southern continuation of Charlotte Street. It takes its name from its builder, a certain Captain Rathbone,[1] and was formed in 1718, as a stone let into the wall of a house at the east corner of Oxford Street inscribed 'Rathbone's Place in Oxford Street, 1718,' attests. The house on which this tablet was originally fixed was pulled down but rebuilt in 1864, when the stone was replaced on the new structure. The date on the tablet, together with the name of

[1] In the Parish Books Rathbone's name appears once or twice. Thus in 1703 he is 'directed to make a plan of the ground and houses in Portugal Row from the west end to Lincoln's Inn'; and in 1694 a sum was paid him, amounting to £8, 'for the building of the old watch-house.'

Oxford Street, is interesting, as the main thoroughfare was not generally known by that name till ten years later.

In Rocque's map, dated 1746, Rathbone Street is shown, with Black Horse Stable Yard leading out of its east side, extending as far north as the Merchants' Water Works. Then, the houses on the west side overlooked the open ground (where the elm trees mentioned by J. T. Smith, before referred to, stood) intersected with paths, beyond these being the rough open ground through which Berners Street ran, a thoroughfare which, indeed, was then hardly so much a street in the proper acceptation of the word as a but partially formed country lane. The upper part of Rathbone Place is shown on Horwood's map as being divided between Charlotte Street, its direct continuation, and Upper Rathbone Place, a smaller thoroughfare bearing away to the north-west. At the bifurcation of these two streets stood Charlotte Chapel (its name had been changed from Percy Chapel) already referred to; its front faced the main thoroughfare, and the back looked on to Upper Rathbone Place.

J. T. Smith, speaking of Rathbone Place, as it was in his day, says 'that at this time it entirely consisted of private houses, and its inhabitants were all of high respectability.'

'I have heard Mrs. Mathew say,' he adds, 'that the three rebel lords, Lovat, Kilmarnock, and Balmerino, had at different times resided in it, and that she had also been informed that the floor of her parlour, which is now some steps above the street,

was even with the floor of the recess under the first pediment of St. Paul's Cathedral.'

It was this parlour which the then young sculptor Flaxman, who appears at that time to have been living at No. 17 Rathbone Place, decorated with classic designs, as some return for the friendly help afforded him during his struggling period by the Mathews, to whom he was a constant visitor. It was Flaxman (he was then living in Wardour Street) who first introduced J. T. Smith to the Mathew family, which included the son of the house, who was the favourite pupil of John Hunter, the famous surgeon. Here, too, Smith first met William Blake, another artist befriended by the open-handed Mathews.

In view of the ever-increasing fame of this extraordinary man, it is worth while setting down what Smith has to say of him.

'I have there,' he writes, 'often heard him read and sing several of his poems. He was listened to by the company with profound silence, and allowed by most of the visitors to possess original and extraordinary merit. A time will come when the numerous, though very rare, works of Blake (in consequence of his taking very few impressions from the plates before they were rubbed out to enable him to use them for other subjects) will be sought after with the most intense avidity.'

How true this remark has proved the immense prices realized by Blake's work to-day show. Smith goes on to say that Mrs. Mathew was not only a

kind friend and patron to artists in general – Oram, an assistant of Loutherberg, was another she helped, and he painted some of her windows to imitate stained glass, in return for her kindness – but was also a great encourager of musical composers, particularly Italians; so that the house in Rathbone Place was quite a centre of the arts.

Needless to say, old Nollekens had much to say about all this area, during his frequent walks with his friend Smith, an area he had known intimately as a child, and recalled from the resources of a very retentive memory. On one of these rambles, Smith tells us, in his *Life of Nollekens*, how the old sculptor stopped at the corner of Rathbone Place and observed that

'when he was a little boy, his mother often took him to the top of that street to walk by the side of a long pond, near a windmill which then stood on the site of the chapel in Charlotte Street; and that a halfpenny was paid by every person at a hatch belonging to the miller, for the privilege of walking in his grounds.'

The pond here referred to was that connected with the Merchants' Water Works; while the windmill is shown on Rocque's 1746 map as being a little to the west of the north end of Rathbone Place.

On another occasion Smith says that when he and Nollekens

'were standing at the end of Rathbone Place, waiting for a coach, he said, pointing to the house east

of the Undertakers', now No. 23 – 'There lived Colonel King,[1] one of my father's oldest friends; he was a very great collector of all sorts of singular things, and had a very curious old shield which belonged to the famous Dr. Woodward, who was intimately acquainted with the great Sir Christopher Wren. Colonel King was very good-natured to me and my brothers, and whenever my father used to take us to drink coffee with him, we had our three-cornered silver-laced hats on.'

Reverting to the windmill mentioned above, Nollekens used to observe that the water would never run out of the jugs of the old river-gods, into the basin in the middle of Soho Square, except when the windmill was working; and he added that the spring which supplied the pond near by still remained in his day in the cellar of James Burras Elisha, a bricklayer, who lived at No. 42 Upper Rathbone Place, behind Percy Chapel.

Mrs. Mathew's reference to the rebel lords as having at one time lived in Rathbone Place, can be supplemented by the fact that an even more outstanding personality was once a resident here for a time; for Lord Bolingbroke, in 1742, is found writing to the Earl of Marchmont, inviting the nobleman to accompany him to dine with Pope, at Twickenham, and dating the letter from Rathbone Place.

As is the case in nearly every street in our area, artists are to be found among the earlier residents

[1] Smith adds in a note that this Colonel King, who died in 1767, at the age of 83, had been a friend of Pope and other famous men of that day.

here. One of these was the well-known miniature-painter Ozias Humphrey, R.A., who occupied No. 29, at the corner of Percy Street, from 1777 till 1785, in which latter year he went to India. Another painter apparently occupied the same house, for Nathaniel Hone, R.A., remembered chiefly for his pictorial attack on Reynolds, in his picture called 'The Conjurer,' died in it on August 14, 1784. In Horwood's map (1799), No. 29 is shown as the corner house on the north-west side of the street but Smith says that in his time the house was re-numbered 44.

Yet another, but now wholly forgotten, artist, Peter Toms, was once a resident in this thoroughfare, and here, in 1777, he died 'at his lodgings in Rathbone Place' as recorded in his obituary notice; while at No. 34, T. Malton, whom I take to be Malton the younger (1748–1800), taught drawing at one time, probably before moving to Conduit Street where he is known to have been living from 1783 to 1789, a trade-card of his being in the Heal Collection.[1] To these may be added, at later dates, the names of E. H. Bailey, R.A., the sculptor, who was residing here in 1826, and the great landscape-painter Peter de Wint, the date of whose abode in Rathbone Place is not recorded, although he is known to have died in Upper Gower Street in the year 1849. Peter Stokes, the painter of 'The Flying Pieman,' in the early years of the nineteenth century, was also one of the street's artistic residents.

Among literary residents here was Mrs. Hester

[1] See Plate facing p. 194.

Chapone, when she had become a widow, in 1761, and Baron Maseres, remembered as the collector and editor of various tracts relating to the Civil War, who lived, in 1803, at No. 14; while it is interesting to recall the fact that Hazlitt lodged with his brother John, at No. 12 Rathbone Place, before going to live at No. 101 Great Russell Street; and also that the Percy Coffee-House, probably identical with the Rathbone Place Coffee-House, as given in Roach's *London Pocket Pilot*, gave its name to that well-known collection of amusing and instructive ana, known as The Percy Anecdotes. The idea of such a work presented itself to George Byerley and Joseph Clinton Robertson (Walford, in his *Old and New London*, calls him Robinson), while forgathering here, and they therefore assumed the pseudonyms of Sholto and Reuben Percy, as the ostensible compilers of that very voluminous work. But the Percy Coffee-House enjoys an earlier record than this, for Joseph Farington sets down in his *Diary* that he dined with the Offleys here on November 5, 1793, and again on January 16 of the following year.

There was in Rathbone Place another tavern, known as the Cock and Pye, from the Cock and Pye Fields which had preceded building development in this quarter. It enjoyed the heyday of its popularity about the middle of the eighteenth century; and was much frequented by pugilists and patrons of the Ring; in consequence of which busts of such protagonists as Broughton, Slack, G. Taylor, and Stevenson, were set up as adornments to its garden. These busts were made of plaster of Paris, and were

coloured to resemble life, like that of Colley Cibber, by Roubiliac, now in the National Portrait Gallery. From this tavern a row of elm trees extended northwards through the fields to those other centres of entertainment, the Adam and Eve and the Farthing Pie House, and this was the avenue mentioned by J. T. Smith and referred to earlier in this chapter. An existing public-house, in Rathbone Place, is The Wheatsheaf, which is included in the list of the 277 licensed houses existing in this parish in 1902, and is given as being at No. 25 in the 1838 Directory; the Percy Hotel, or Coffee-House being at Nos. 29–30.

By the year 1817, when the first Directory to give the names of inhabitants under the headings of streets and trades was published by Johnstone, we find that commerce had entered what had hitherto been a residential and even an aristocratically residential thoroughfare. Thus at No. 50 was G. Jackson, a maker of composition ornaments, as well as of decorative adjuncts to private houses, etc. The well-known firm is still, one is glad to find, represented here, but unfortunately the records of it have not been preserved. All that can be said with any certainty is that George Jackson founded the business about the last decade of the eighteenth century when he was collaborating with Robert Adam in producing fine plaster-work ceilings. He was succeeded by John Jackson; and he it was who developed the use of *carton-pierre*, a material less liable to crack than the old 'compo.' This was about the year 1840. It was due to the enterprise of John and Edward Jackson–sons of John Jackson, and grandsons of

the original George Jackson – that the French invention of fibrous plaster was purchased; largely at the instigation of Owen Jones. The present head of the firm, Mr. Frank Jackson, represents the fourth generation of the family. The first mention that we find of the firm in Rathbone Place is in the Directory of 1817, where George Jackson is given at No. 50 Rathbone Place. In Tallis's views (1838) he is described as of 49 and 50 Rathbone Place, and in the 1839 Directory the style of the firm has become George Jackson & Sons. Earlier, however, than any of these entries are those of another composition maker of the same name in Tottenham Court Road, for the Directories from 1802 to 1827 record a certain T. Jackson, composition ornament maker, as being at No. 246 Tottenham Court Road.

Another artistic firm is that of Messrs. Rowney & Foster, varnish manufacturers then, but known all over the artistic world as makers of paints and artists' colours, who are given by Johnstone as occupying No. 51. Seven years before the appearance of Johnston's Directory, i.e. in 1810, John Harris Heal, as we have already seen, having left his position as a feather-dresser in Leicester Square, set up in business for himself at No. 33 Rathbone Place, before he migrated, in 1818, to No. 203 Tottenham Court Road, where he founded the firm of Messrs. Heal & Son.

Among Tallis's Street Views, one is devoted to this thoroughfare, and by it we can see exactly what was the appearance of the street at that period (*circa* 1839). Milliners then largely occupied it; but there were, in addition, a good number of other trades

represented. Thus Moore's Toy House was at No. 26; Fuller, the Printseller, at No. 34; Delolme, Importer of Geneva watches, at No. 48; Messrs. Rowney & Co., Artists' Colourmen, at No. 51; and Messrs. Winsor and Newton, at No. 38, where the firm still remains. At No. 4, was R. Wedgwood's 'Improved Manifold Writers and Machines for the Blind,' and the vignette attached to the 'View' of these premises shows them to have possessed a very interesting and characteristic shop-front of the period. Among those given as lodging over some of the shops, were O'Connor, the landscape-painter, at No. 13, and Baldwin, a miniaturist, at No. 46.

At No. 6, one Lane had his Wine Vaults, the stables attached to the Black Horse being entered through his premises. These vaults were in existence in 1817, and Black Horse Yard was where Henry Brinsmead had a piano factory; at No. 10 were Sheppard's Coffee Rooms; and at No. 25, J. W. Bye's Wine Vaults were situated.

In addition to the above, it may be of interest to those who care to follow the history of London's trade, to add that in the Directory for 1817, to which I have already frequently referred, about 40 shops are given as then existing in Rathbone Place, among these Messrs. Fullers are shown at No. 34; of the interior of whose shop a mezzotint is extant, being described as The Temple of Fancy.[1] At No. 20 M. Rossi was then carrying on business as an Artificial Flower Maker, and at No. 38 Messrs. Levy & Co. had their Lustre Manufactory. There were two pianoforte-makers, Messrs.

[1] See also p. 285.

INTERIOR OF S. & J. FULLER'S TEMPLE OF FANCY,
34, Rathbone Place

C. Smith & Co., at No. 17; and W. Fricker, at No. 31; and three or four 'upholders,' as upholsterers used to be called.

Before leaving Rathbone Place I may mention that the Merchants' Water Works Company, to which reference has already been made incidentally once or twice, possessed three engines, namely the windmill close to the piece of water at the top of Rathbone Place; one worked by the common sewer at Tom's Coffee-House, in St. Martin's Lane; and one in Hartshorn Lane, Strand, 'whence issued three mains of 6 in. and 7 in. bore, whereby these neighbourhoods are supplied from six fountains or wells at Tyburn.'[1]

Parallel with Charlotte Street, and running north and south between it and Tottenham Court Road, is *Whitfield Street*.[2] As such it has only been known since 1870, when its former name of John Street was discarded in favour of one commemorating the famous preacher, the back of whose chapel abuts on the street. The site of this chapel approximately marks the site of the large pond known as The Little Sea, where, by the way, the hunting of a duck with an owl fixed on its back is recorded in the year of grace 1802. This pond, in shape, if we are to judge by the representation of it shown on Rocque's map,

[1] Further details are to be found in *Observations on the Past and Present Supply of Water to the Metropolis*, by Thomas Wicksteed; Matthews's *Hydraulia*; and Hatton's *New View of London*, section 8 of which work contains an account of the Merchants' Water Works.

[2] This is the official spelling of the street's name.

rather like a leg of mutton or South America, which you please, was eventually drained, and John Street run more or less through its site.

Horwood (1799) shows that John Street was at that time thus named so far north as where Howland Street cuts across it; from there to the next cross street it was called Upper John Street, and its continuation to Warren Street was known as Hartford Street. To-day the whole is Whitfield Street.

In the portion known as John Street was once that 'theatre,' as riding schools and pugilistic resorts were often termed, kept by Master Saunders. It was called the 'School of Bucephalus,' a high-sounding title for what was apparently but a very ordinary place. Not many notable people can be traced to this thoroughfare, but it is not without its artistic circle, for here lived for a time Mrs. Lloyd, better known by her maiden name of Mary Moser, who, together with Angelica Kauffmann, was for long the only female permitted to become a Royal Academician. Mary Moser married Hugh Lloyd after the death of his first wife, who had been her bosom friend. Lloyd predeceased Mary, who in her will, dated August 22, 1801, describes herself as his widow, at that time residing in 'John Street in the Parish of St. Pancras.' She died on May 2, 1819, 'in the front second-floor room of her lodgings, No. 21 Upper Thornhaugh Street,' now Huntley Street, but at what date she had moved there from John Street is not recorded.

Another, but lesser known, painter who was once a resident in John Street was Robert Davy, who died in 1793; while Richard Corbould, the once popular

and prolific book illustrator (his dates are 1757–1831), lived also for a time in this thoroughfare. A tavern with the somewhat unusual sign of the Bull and Axe once existed where John Street was to come later, and it was in a room here, then let as lodgings, that Thomas King, a portrait-painter, and indeed a pupil of that excellent artist Knapton, died about the year 1769.

Two other public-houses are to be found in Whitfield Street, notably The Carpenter's Arms and The Lamb. In earlier days there was here a place of amusement of a different kind. This was The Albert Rooms Dancing Academy; and a Mr. and Mrs. Hurlestone, who lived for no fewer than forty-four years opposite it, used to speak and complain of the noisy meetings which, on occasion, took place here. On the famous April 10, 1848, for instance, a section of the Chartists forgathered at these rooms, which had been their regular meeting-place, indeed, for some time previously. Here Feargus O'Connor, their leader, on this particular day, harangued them and wrought them up to such a pitch of excitement and enthusiasm that a general disturbance ensued, much to the annoyance of the Hurlestones and other residents of the street. After the Chartists had given up the place, it was taken by the once well-known illusionists, the Davenport Brothers, and a daughter of the Hurlestones remembered seeing 'General' Tom Thumb arriving here, on one occasion, in his miniature coach. Later the house became the headquarters of the Literary and Scientific Institution, which was existing in 1903, and possibly later.

MAIN STREETS ON THE SOUTH AND EAST OF TOTTENHAM COURT ROAD

IN our perambulation up and down Tottenham Court Road I have said something about such thoroughfares as actually enter the main highway. But in addition to these there are a number of other streets which fall within our area and which it is convenient to deal with in separate chapters. With regard to those on the west of Tottenham Court Road this has already been done, and it remains now to consider here those on the east side. Before doing this, however, there is a small portion of the district under consideration to be dealt with, which in past times was part and parcel of that long piece of ground lying between Tottenham Court Road and Gower Street, and forming as it were a semicircular end to it. This piece of ground was, and is, bounded on the south by Broad Street, St. Giles's and High Street, Bloomsbury. But whereas it used to be an uninterrupted congeries of small and rather intricate by-ways, these have now been cut through by the opening of New Oxford Street, linking up, in a direct line, Oxford Street and Holborn.

In early days this piece of ground was divided into

three sections. On the west was what was known as Pitaunce Croft; next to it, on the east, was a smaller plot of ground belonging to one William Seman, or Russell, and beyond that the property of William Blemund, which was known as Blemundsbury, or as we now call it Bloomsbury. These three divisions are clearly marked on a plan of this area, as it was about the year 1300, given by Parton in his *History of St. Giles's Parish.* The whole of this combined area extended from what was in mediæval times called the Via de Tottenhall, eastwards to the parish of St. Andrew's, Holborn. Pitaunce Croft then appertained to the Hospital of St. Giles, and was alternatively known as Hospital Close. Parton thus speaks of it:

'This inclosure,' he writes, 'is described, in the licence to convey to Wymond Carewe, as "one close lying before the great gate of the hospital (of St. Giles) containing by estimation sixteen acres"; and is not otherwise mentioned by name. But in the old grants it is called Pitaunce Croft, and sometimes "Land of the Church," "Land of the Master and Brothers," "The Croft of the said Master," and in one or two instances, "The Garden of the Master." The estates anciently on or adjoining Pitaunce Croft are particularized in the account of the hospital possessions.'

The Hospital here referred to occupied the ground, on the south of High Street, on which St. Giles's Church stands, but which is outside the area dealt with in this book. Reverting to Parton's

account of the area on the north side of the High Street, with which we *are* concerned, we find him stating the following facts:

'The land forming the north side of St. Giles's Street was about one hundred feet deep from the roadside to Pitaunce Croft, from which it was divided by a great ditch called the Pitaunce Croft Ditch. This slip of land and its continuation eastward seem to have been from the earliest times the most inhabited of the parish, and contained, as far back as the reign of John and Henry III, a considerable number of houses whose gardens ran down to the ditch. Most of these dwellings were, as at present, shops, and occupied by the better sort of parishioners; the surnames of their owners being generally taken from the trades or professions they carried on.'

By the very valuable plan, contained in Parton's book, together with a list annexed of the occupiers here generally referred to, I am able to give some of the names of those early inhabitants of this part of the parish. Thus we find that the first house abutting on the High Street, at the west end, was during the thirteenth century in the possession of one Henry le Calicer, who also owned the property to the east. Next to the latter was the messuage of Robert le Crucer, to whom the plot on the east also belonged. Then came the house and garden of Robert le Rous de Gervimine, and beyond that the house and shop of Gervase le Lyngedrap (Linendraper). Next to him again was Stephen Hereward's

house and land, later granted by Julia Hereward, probably his widow, to one John de Rothinge, subsequently passing into the possession of the Hospital of St. Giles, which granted them to Thomas de Stowe. Then came a tenement appertaining to William de Tottenhall, together with a considerable piece of ground granted to him by William (Seman) Russell, who owned a small house and garden adjoining on the east, but whose own far larger residence lay a considerable way back from the High Street, was surrounded by ample grounds and was approached from the main thoroughfare by a long carriage drive, as it would now be termed. Beyond this again was the property of Robert Cissori. As has been said, Pitaunce Croft Ditch divided the westerly of these tenements from Pitaunce Croft and William (Seman) Russell's land on the north; but the ditch on the east of his entrance was known as Blemund's Ditch, and later as Bloomsbury Great Ditch and Southampton Sewer. It formed the division at this point between the parishes of St. Giles and Bloomsbury; while the dividing line of Russell's land and that of Blemund corresponded roughly with the present Bloomsbury Street.

Parton closes his account of this portion of our area, with the following remark:

'The land east of Pitaunce Croft was in great part owned by Seman Russell, whose residence was there, and appears before the Dissolution to have been laid into that enclosure. In a grant from him of a portion of it to William de Tottenhall, it is described as the

said Seman Russell's curtilage or garden. He likewise possessed part of the land on the north side of St. Giles's Street. In 1623 the buildings from the north-west end of St. Giles's Street to the commencement of Bloomsbury are described as follows: "North side of the town to the Horse Shoe, forty houses assessed. Dixon's Alley running from St. Giles's Street, twenty houses. Eagle and Child Alley, thirty-seven houses." '

Few things alter the appearance of a locality more than the construction of a new street through it. This will be realized to-day, not only in London itself, by those who remember such areas as those through which Charing Cross Road and Shaftesbury Avenue, Aldwych and Kingsway now run, as they were before these innovations, but also outside London where the formation of innumerable by-passes and arterial roads has most effectually changed the character of the countryside and of earlier highways once familiar, but now endowed with, what seems to those who knew them in their earlier state, a strange palingenesis.

If this is so where few houses are present, much more is it in the case of crowded centres such as the one we are here exploring, had by the nineteenth century become, and it is safe to say that few changes have wrought a greater difference in the aspect of any quarter of London than the formation of the relatively short length of highway – known as New Oxford Street – which cut out in its way large portions of an old and disreputable neighbourhood.

Fully to realize what this area was like in the days before the formation of this important link between Oxford Street and Holborn, one cannot do better than examine Rocque's 1746 map and Horwood's 1799 plan, which show clearly the alignment of the streets as they were when these respective surveys were made.

As our eastern boundary is marked by Gower Street and its southern extension now Bloomsbury Street, crossing Great Russell Street and New Oxford Street, I take this as the eastern limit of our investigations; and I propose for the moment to deal with the semicircular portion of ground, bounded by Great Russell Street and Broad Street, St. Giles's, as if New Oxford Street did not exist; in a word, as it was before that thoroughfare came into being.

The main artery running through this area, north and south, is *Dyott*, or as both Rocque and Horwood spell it, Dyot Street. On its east side two small alleys entered it, known as *Nottingham* Street and *Plumb-tree* or Plumtree Court, as well as, rather lower down, a short but wider thoroughfare called *Phœnix* Street. These three all communicated with Plumb-tree or Plumtree Street which ran parallel with Dyott Street, had an opening into Broad Street, but was a *cul-de-sac* at its north end. From this again Phœnix Street continued into Vine Street, or Court, as it is sometimes called, which linked up Great Russell Street with Broad Street, and became in course of time rechristened Charlotte Street, being later still, together with Plumtree Street, converted into the Bloomsbury Street South of to-day.

On the west side of Dyott Street four small byways branched, known respectively as New Street, Bainbridge Street, into which New Street turned, Buckridge Street, connected with Bainbridge Street by Church Lane, which curved into Church Street, on its east side, the latter running into Dyott Street, and the tiny Maynard Street which ran, north and south, between Bainbridge and Buckridge Streets and parallel with High Street which at this point faced northwards towards Tottenham Court Road.

Thus far we follow Rocque's plan of 1746. If we now turn to Horwood's dated 1799, we shall find that the relatively ample Charlotte Street has come into being, and that the little Nottingham Street (named because the ground-landlord, Henry Plumtree, was a native of that city) has been widened and re-named Streatham Street, and instead of being as formerly a *cul-de-sac*, on the east side, now runs into and across Charlotte Street; otherwise not much change is here visible between the area as displayed on Rocque's map and that of Horwood, but both exhibit it as it was in the days before the direct communication was formed, and when High Street, St. Giles's, was the main thoroughfare.

Taking the streets mentioned above, in the order given, we have first to deal with Dyott Street, which took its name from Richard Dyott of St. Giles's parish, who was a member of the firm of Whetstone, Dyott and Pargiter, all three of whom have left their names on London streets: Whetstone in Whetstone Park, Lincoln's Inn Fields, and Pargiter in Pargiter's Rents in the same locality. This Dyott lived in the

reign of Charles II (he was a vestryman in 1699), and his residence was known as Dyott House. In Parton's book there is an illustration of it, and in that writer's time it had been converted into a chandler's shop. Parton doubts if the place he knew during the earliest years of the nineteenth century was as old as Charles II's day, but he says that Richard Dyott's son, Philip, certainly lived in it.

Dyott Street was for long one of the most notorious in an area noted for its 'Rookeries.' So bad a name, indeed, did it acquire that at one time, largely in consequence of a ribald song[1] of which it was the subject, that its title was changed to George Street; but in 1877, by which time all memory of its once unfortunate notoriety was supposed to have become obliterated, its old name was restored to it. In this street stood a building known as Rats' Castle which J. T. Smith describes as 'a shattered house then standing on the east side, and so called from the rat-catchers and canine snackers who inhabited it, and where they cleaned the skins of those unfortunate stray dogs who had suffered death the preceding night.'

A fuller description of Rats' Castle is given by the Rev. T. Beamish in his *Rookeries of London*:

[1] In another old song, beginning 'The sons of Carew,' there is allusion to the thoroughfare:

> 'St. Giles was all consternation,
> The street they call Dyott
> Portended a riot,
> Belligerents all botheration.'

It is quoted by Daniell, in his *Merrie England in the Olden Time.*

'In the ground floor,' he writes, 'was a large room appropriated to the general entertainment of all comers; on the first floor, a free-and-easy where dancing and singing went on during the greater part of the night, suppers were laid, and the luxuries which tempt to intoxication freely displayed. The frequenters of this place were bound together by a common tie, and they spoke openly of incidents which they had long since ceased to blush at, but which hardened habits of crime alone could teach them to avow.'

Another house, not actually in Dyott Street, but in a little alley just off it called *Orange Court* which, by the way, is not shown either in Rocque's or Horwood's map, was known as The Fan where a woman of notorious character, named Dame Phillips, once lived, to be succeeded in the tenancy of the place by a virago called Mrs. Lobb, one of whose verbal encounters with Nollekens is recorded by J. T. Smith. Mrs. Phillips was probably identical with the woman of that name who kept a disorderly house at No. 11 Upper Belgrave Street, to which West End resort she may have betaken herself according to the almost invariable habit of successful followers of her calling. Nollekens was accustomed to visit Dyott Street in order to find models for his Venuses, and the fact that these were on occasion discovered among Mrs. Lobb's frail employées, and, incidentally, were very badly paid by the parsimonious sculptor, drew down on him the vials of Mrs. Phillips's roundly expressed wrath.

A more regular frequenter of the area about

DYOTT STREET

Dyott Street was an old beggar named Simon who, with his dog, used to take his stand against the ancient brick gateway before St. Giles's Church, 'opposite Mr. Remnent's timber-yard,' as Smith, in his *Book for a Rainy Day*, tells us; this timber-yard thus occupying a site on the southern part of the area we are exploring, facing Broad Street. Smith's description of old Simon, who was a well-known character here, is worth transcribing:

'This man,' he says, 'who wore several hats, at the same time suffered his beard to grow, which was of a dirty yellow-white. Upon his fingers were numerous brass rings. He had several waistcoats, and as many coats, increasing in size, so that he was enabled by the extent of the uppermost garment to cover the greater part of the bundles, containing rags of various colours; and distinct parcels with which he was girded about, consisting of books, canisters containing bread, cheese, and other articles of food; matches, a tinder-box, and meat for his dog; cuttings of curious events from old newspapers; scraps from Fox's *Book of Martyrs*, and three or four dog-eared and greasy thumbed numbers of the *Gentleman's Magazine*. From these and such-like productions he gained a great part of the information with which he sometimes entertained those persons who stopped to look at him.'

This man's lodging was the Rats' Castle mentioned above, but he died in Bridewell (on April 25, 1788) where he had been confined, for the second time, as a vagrant. As no specified disease could be

diagnosed, the coroner's verdict was that he died 'by the visitation of God.' His real name was Simon Edy, and he is said to have been born at Thrapston, in Northamptonshire, in the year 1709. Smith etched a portrait of him, which is included in his 'Beggars of the Metropolis' series.

Another notorious haunt in Dyott Street was the tavern known as The Turk's Head. It was in this house that, on a certain day in the November of 1802, two ruffians named Haggarty and Holloway planned the murder of a Mr. Steele on Hounslow Heath, returning after the deed to the tavern for a carouse. They were arrested at the Black Horse, through the help of an old man named Jack Norris, 'the shrimp-seller,' and were executed at the Old Bailey in 1807.

Another place not dissimilar from the Turk's Head was the Maidenhead Tavern, which dated from at least so far back as the latter part of the sixteenth century. It stood on ground then forming a portion of the estate of Lord Mountjoy, and Dobie, in his *History of St. Giles's-in-the-Fields*, says that in the deeds of the period it is described as 'one large tenement called the Maidenhead, since then divided into two tenements,' and that it was here that for many years the meetings of the Parish Council took place. In Charles II's time the Parish books contain frequent references to these conclaves. But in course of time the respectability of the house diminished. At the beginning of the eighteenth century it was much resorted to by farmers; but later it became, like other centres in this quarter, a meeting-place for

THE MAIDENHEAD TAVERN IN DYOTT STREET

Front and Back Views. G. SCHARF *delin.*

the lowest of the low, beggars and criminals of all sorts forgathering here. Even in its decadence, however, it showed signs of having once been an architecturally fine house. When it was demolished, together with much of the east side of Dyott Street, on which it stood, its site was utilized for a time as a stonemason's yard. Parton, in his *History of St. Giles's*, gives two illustrations of the tavern, and by these it can be seen that it was a place of considerable size and character. In the Parish Books, under date of 1650, there is a notice of payments being made here 'to the curate, clerk, and other ancients that went in the perambulation'; so that it is probable that those taking part in this ceremony were accustomed to meet together here, before setting out on their rounds, and after the function had terminated. Yet another tavern in this street was one known as the Welch's Head, and it was here, according to Dr. Rimbault, that a certain 'Mendicants' Convivial Club' was accustomed to hold its meetings in the reign of Queen Anne. The club was one of some age, it having been founded in 1660 when its members met together at the Three Cranes, in the Poultry.

It can be well understood that such inhabitants as Dyott Street could boast could themselves boast of little save notoriety. One of them was a certain Mrs. Elizabeth Thomas, known to her contemporaries as Curll's Corinna, who resided here with her mother. Dryden on one occasion wrote that a friend of his had traced her to a house 'somewhere about St. Giles's,' and when, having obtained possession

of this letter, she subsequently printed it, she inferred that it had been addressed to her in Great Russell Street, from which it is concluded that even in those days Dyott Street was not an address anyone, even anyone connected with the 'unspeakable Curll,' would care to acknowledge.

On the east side of Dyott Street, in that portion which lies north of New Oxford Street, Henry Roberts, the architect, designed, in 1849–50, a model Lodging House, capable of accommodating forty-eight families. This structure, which had an entrance into Streatham Street, was in the nature of a pioneer of this class of communal dwellings, and is indeed said to have been the first of its kind erected in London.

Of the other thoroughfares and alleys which intersected this semicircular area, *Bainbridge Street*, like its neighbouring Buckridge Street, took its name from a ground-landlord who first appears to have become possessed of property here during the reign of Charles II. Both these streets were formed before 1762, and on the creation of Oxford Street the former was cleared away. Strype, referring to these thoroughfares, remarks that Bainbridge Street (by the way, in the Vestry Minutes the name is spelt Benbrig!), 'which falleth into St. Giles's near the Pound, hath a small place called Maynard Lane which falleth into Lawrence Lane' (there is no other record of these alleys), and that 'Buckridge Street, situate on the west of Dyott Street, is another narrow and ordinary place, which falls into St. Giles's, by the Pound also, and is over against Hog Lane.'

Parton adds that both streets 'are, as is indeed the whole neighbourhood, inhabited by the lowest order of people.'

When, in 1844–5, this great improvement took place, and the tavern known variously as The Holy Land, The Rookery, and Little Dublin, on account of the many Irish who congregated there, was swept out of existence, there went with it another similar place called originally The Beggar's Bush, which had existed before streets were formed here, and was, in those early days, situated in the midst of fields. Indeed, during the reign of Charles II, a hunted hare ran into the premises to seek shelter from the hounds, but was caught, killed and eaten in the house, the sign of which was, in consequence of the incident, changed to The Hare and Hounds. The exact site of this tavern was in the middle of what is now New Oxford Street, and the house was reached by a turning nearly opposite St. Giles's Church. This turning, which has not been more clearly specified, may probably have been that which is called, in Rocque's map, Banister's Alley, which led into Church Street from St. Giles's, but had, in Parton's day (*circa* 1820) long been discontinued as a passage-way, and then formed part of a timber-yard. The other two possible means of access to The Hare and Hounds, showing by their names that they appertained specifically to two other taverns here, The White Lyon Beer House and The Hampshire Hog. Little or nothing appears to be known of the former of these places, and, indeed, little enough concerning

the latter. But there is on record, under date of 1677, that a sum of £3 arising from the ground-rent of The Hampshire Hog was given for the benefit of the poor of the district, by a Mr. William Wooden, who occupied the position of a vestryman from the year 1672 till 1675, and had been a churchwarden in 1665. Twelve years earlier he had been one of the overseers of the parish, and Parton supposes that he was in all probability the son of a certain Edward Wooden who, in 1623, was living in Painter Alley, and who was one of the subscribers towards the rebuilding of the church.

The entrance to The Hare and Hounds, referred to above, is described as having had posts with cross-bars across its entrances which thus prevented vehicular traffic from entering it. It extended

'some twenty or thirty yards towards the house, through two rows of the most filthy, dilapidated and execrable buildings that could be imagined; and at the top or end of it stood the citadel of which "Stunning Joe" was the corpulent castellan.'

'I need not say,' proceeds Mr. Richardson, who gives these details in his *Recollections of the Last Half-Century*, 'that it required some determination and some address to gain this strange place of rendezvous. Those who had the honour of an introduction to the great man were considered safe wherever his authority extended, and in this locality it was certainly very extensive. He occasionally condescended to act as a pilot through the navigation of the alley to persons of aristocratic or wealthy

pretensions, whom curiosity, or some other motive best known to themselves, led to his abode. Those who were not under his safe-conduct frequently found it very unsafe to wander in the intricacies of this region. In the *salon* of this temple of low debauchery were assembled groups of all "unutterable things," all that class distinguished in those days, and I believe in these, by the generic term "cadgers." A "lady" presided over the revels, collected largess in a platter, and at intervals amused the company by specimens of her vocal talent. Dancing was kept up till a late hour, with more vigour than elegance, and many Terpsichorean passages, which partook rather of the animation of the "Nautch" than the dignity of the Minuet, increased the interest of the performance.'

In *Vine Street*, later Charlotte Street, which, as has before been noted, was together with Plumtree Street enlarged into Bloomsbury Street, there once existed a small court known as Bell Yard, which is clearly shown on Rocque's map; this was an adjunct of a tavern bearing that sign, a tavern, however, which appears to have had no special history; while out of the east side of Dyott Street ran the small yard attached to The Maidenhead, also indicated by Rocque.

The *Plumtree Street* and Court, to which reference has been already made, took their name from that of Henry Plumtree who formed them in or about the year 1686. The ground through which they ran had been demised to him by one John Buggin, Esq., in

that year, on condition that such highways should be constructed. At that time this part of the parish was generically known as 'The Old Town of St. Giles,' and the ground demised to Plumtree had before been in the occupation of Robert Goff, a vinter, Ralph Deacon, and George Cartwright, who possessed adjoining plots of land. In the Parish Books there is a record that, in 1704, the Rev. Richard Leech, late lecturer here, bequeathed 'his interest in two houses in Plumtree Street, St. Giles's, to the Rector and Churchwardens; the rents, etc., to be applied towards the education of the poor children in the two schools lately erected for boys and girls in the same street.' These dwellings were known as Newton's Houses; and the school was later, that is at the beginning of the nineteenth century, situated in Museum Street.

Bloomsbury Street connects Great Russell Street with Broad Street, and extends across New Oxford Street. It was in earlier times known as Charlotte Street, under which title I have already incidentally referred to it. In it are Bedford Chapel, Bloomsbury Baptist Chapel, and the French Episcopalian Church, which last was originally situated in the Savoy when that palace was a congeries of strange and heterogeneous inmates.

When this area was partly reconstructed Charlotte Street, now Bloomsbury Street, formed the continuation of Plumtree Street, and is described by Parton as being a thoroughfare 'of a very superior description' whose houses and inhabitants are of a

considerable respectability.' Of the religious structures mentioned above as being situated in Charlotte Street, the Bedford Chapel, on its west side, was first opened in 1771. It was built by Mr. Samuel Meeke, a bricklayer, on a piece of ground demised to him for a term of one hundred and one years, from Lady Day 1768, by the Duke of Bedford, the ground-landlord, this plot of ground being subsequently described as

'all that piece or parcel of ground, with a chapel thereon erected and built, called Bedford Chapel, situate on the west side of a new street called Charlotte Street, containing in front from north to south, on Charlotte Street, about 65 feet in depth; on the north side of Charlotte Street to Dyott Street, about 97 feet in depth; on the south side along the north side of Phœnix Street to Dyot Street, about 85 feet; and in breadth on the west side, along Dyot Street, about 65 feet 6 inches.'

In the covenants of the lease it was specified that the chapel should be used for no other purposes than divine worship according to the rites of the Church of England, and that no clergyman officiating there should bury, marry or christen any person, or do any parochial duty, except preach, read prayers and psalms in the Common Prayer Book, and administer the Sacrament, nor permit the chapel or any part of the demised ground to be consecrated, such restrictions being no doubt introduced into the lease in order that the rights of the neighbouring parish church should not be interfered with.

The clergyman's stipend was fixed at £100 a year, or in the event of two clergymen sharing the duty, the one taking the morning service was to receive £60 a year, and the one officiating in the afternoon, £40. The first incumbent was the Rev. Dr. Trusler.

Bloomsbury Chapel, once a local centre of Nonconformity, was described, in 1684, as 'Joseph Read's Meeting House in Bloomsbury, taken as a chapel of ease to the parish; rent £30 per annum.' It was, according to Parton, occupied for upwards of twenty years, when an order of the Vestry was made, in 1708, to the effect that 'the chapel at Bloomsbury be given up.'

Among interesting inhabitants of Bloomsbury Street was Theodore Hook, who was born at No. 23, then No. 3, Charlotte Street on September 22, 1788, and apparently continued to make it his headquarters until he went to Mauritius in 1813; and he must therefore have been living here when he perpetrated his Berners Street Hoax. William Frith, the artist, also came to live in this street, on his marriage in 1845, and remained here for two or three years. Frith was a pupil, as was Millais, at Sass's Art School, the caricatured original of Gandish's, in *The Newcomes*, which had its headquarters at No. 32, then No. 6, Charlotte Street. This house was at the corner of Charlotte Street and Streatham Street, and the school which Henry Sass (1788–1844) started here was the first of its kind in England. Its success was great and it became widely known. Sass himself was a popular figure in the art world of his day, and numbered among his friends such men as

Landseer, Turner, Etty, Chantrey, and Eastlake; while, in addition to Millais and Frith, C. W. Cope and W. E. Frost were among his pupils.

Gould, the famous ornithologist, who was residing at No. 23, formerly No. 26, Charlotte Street, in 1881, may be added to the thoroughfare's once notable inhabitants.

The formation of Shaftesbury Avenue, whose north-easterly end debouches hereabouts, has, of course, greatly changed the alignments of this area; but happily that wretched failure in street-planning is outside our present purview, and so need not be discussed. We can, therefore, return to Bloomsbury Street and proceed up it to Gower Street, its direct continuation northwards, in order to deal with that thoroughfare and others not yet noticed, which run through our area on the east side of Tottenham Court Road.

Gower Street, unlike many of the thoroughfares in this district, was essentially a residential one, and, indeed, although commerce has invaded it, may still claim largely to be so. Indeed, in recent times it has even had a touch of fashion conferred on it. As a matter of fact, however, Gower Street does not need any reflected glory from ephemeral fame to place it among the interesting thoroughfares of London, for a street in which Lord Eldon and Mrs. Siddons and Charles Darwin have lived, which once harboured the child Dickens and the youth Millais, is obviously one whose celebrity is secure.

In the absence of any ground-landlord of the Gower family here, it seems probable that the

street was so named after Dr. Charles Gower, a physician of some importance in his day, and one who was closely connected with the Middlesex Hospital, and was, incidentally, a friend of J. T. Smith. It was formed about the year 1784, and Miller, in his *St. Pancras Past and Present* (1874), says that it

'still maintains its character for being the resort of gentry and professional men; but the neighbouring dwellings known as crescents and places have degenerated into lodging-houses.'

'The long gardens to the houses on both sides of Gower Street,' he adds, 'in some of which are venerable spreading trees, tend to promote the healthfulness of the neighbourhood.'

The two most illustrious residents in the thoroughfare in the past were Lord Eldon and Charles Darwin, although, as we shall see, a number of other notable people, including Sir Samuel Romilly, at No. 54, before he went to Russell Square, as well as several artists, once lent distinction to it.

The great lawyer came to live at No. 42 in the year 1791, when he was just fifty, and here he remained till 1804, when he left to go to No. 1 Hamilton Place, Piccadilly, where he resided till his death in 1838. Of his Gower Street abode he was wont to say that it was the pleasantest he ever occupied. In those days he was able to enjoy an uninterrupted view over the fields towards Hampstead and Highgate, and in his garden he not only grew excellent vegetables but also peaches. Of the latter he was so

justly proud that on one occasion he made a special reference to them, during the course of a case he was trying in the Law Courts. Twiss, in his *Life of Eldon*, relates that the Lord Chancellor used to say that there was a waste piece of ground adjoining his garden, and that to this spot 'men in London used to bring dogs to fight there, when I was Chief Justice of the Common Pleas.' Parenthetically I may state that it was in a portion of this open ground that the early meetings of the Toxophilite Society took place, during the last years of the eighteenth century.

The mention of Lord Eldon's peaches reminds me that another resident in Gower Street, Colonel Sutherland, who lived at No. 33, and there formed the famous collection of prints illustrating Clarendon's *History of the Great Rebellion*, now in the Bodleian, used to grow remarkably fine grapes, in the open, against the back wall of his house; and that William Bentham, also, curiously enough, an ardent print-collector, who in 1800 lived at what was then No. 6 Upper Gower Street, but is now No. 98 Gower Street, had, according to J. T. Smith, 'nearly twenty-five dozen of the finest-looking and most delicious nectarines, all fit for the table, gathered from three completely exposed trees,' in the garden behind his house.

With regard to Charles Darwin's residence here, it is known that he came to live at No. 12 Upper Gower Street, after his marriage with his cousin Miss Emma Wedgwood, in 1839. This building became No. 110, when Upper Gower Street was incorporated with Gower Street. According to Dar-

win's son and biographer, it was a small commonplace London house, with a drawing-room in front and a small room behind which his parents generally used for the sake of the greater quiet to be obtained there. But notwithstanding the ordinary character of the house itself, its garden, a marked characteristic, as we have seen, of the houses on the east side of the street, was a redeeming feature, being more ample than is usual with what are generally merely glorified (and not always glorified) back yards.

Darwin's own references to the place have a special interest. Thus in one letter, dated October, 1839, he writes:

'We are living a life of extreme quietness . . . we have given up all parties, for they agree with neither of us; and if one is quiet in London there is nothing like its quietness; there is a grandeur about its smoky fogs and the dull distant sounds of cabs and coaches; in fact you may perceive I am becoming a thorough-paced cockney, and I glory in thoughts that I shall be here for the next six months.'

In spite, however, of these pleasing anticipations Darwin suffered a good deal from ill-health during his sojourn here, and later he complains that he did less scientific work while in Upper Gower Street than at any other period of his career. Yet he managed to produce one notable book at this time, viz. that on *Coral Reefs*, besides reading various papers before the Geographical Society.

It was here, too, that his first child was born, on

December 27, 1839, and in this connection it is interesting to know that the great scientist began at once to make observations on infantile phenomena as exhibited by his budding offspring, observations which were destined to be embodied in his work on *The Expression of the Emotions*. Darwin was still in the same house when another child was born to him, on March 2, 1841. Indeed, he remained here till 1842, although only a six months' tenancy was at first contemplated, and in that year, on September 14, he went to Down, near Beckenham, Kent, where he spent the remainder of his life, always something of an enigma, as was, by the way, his great contemporary Huxley, to his gardener.

There is one of the London County Council's tablets on what is now No. 112 Gower Street, which was set up to commemorate the residence here of the author of *The Origin of Species*, on February 26, 1906. Darwin's house, which I may note had previously been occupied, from 1831 to 1838, by Leonard Horner, the geologist, and Warden of University College, latterly formed part of Messrs. Shoolbred's Repositories. Three doors off, at No. 15 Upper Gower Street, as it then was, lived the once well-known, but now, it is probable, largely forgotten antiquary, Francis Douce, the friend of Isaac Disraeli who dedicated his *Curiosities of Literature* to him. His own chief work was his *Illustrations of Shakespeare*, which appeared in 1807. Douce was for a time Keeper of the Manuscripts at the British Museum, in which capacity he catalogued the Lansdowne MSS., and thoroughly revised that of the Harleian.

He was one of Nollekens's residuary legatees, and the wealth he thus inherited enabled him to form a fine collection of books, manuscripts, prints, and coins, which on his death, at the Gower Street house in 1834, he left to the Bodleian.

Another celebrity who once lived in this thoroughfare was Mrs. Siddons, who used to remark, in her sonorous manner, that the back of her house was 'most effectually in the country and delightfully pleasant.' The exact date of her abode here does not appear to be recorded, and it is, therefore, probable that it was in the nature of a temporary lodging. Another histrion who was living at No. 14 in 1839, and died there in 1858, was J. P. Harley, a well-known comedian of the day; Jack Bannister was also a one-time resident, and in 1836 died at No. 65; while at No. 43 Sir Robert Gifford, Solicitor-General, was living in 1819, according to Boyles' Court Guide.

Among the artists who have, at various times, lived in Gower Street, was George Dance, R.A., who died at his house, in the upper portion of the thoroughfare, on January 14, 1825; George Clint, A.R.A., who lived for a time at No. 83, now No. 47, whither he had moved from Hart Street, Bloomsbury, on the success of his famous engraving of Harlowe's picture of the Kemble family; William Hilton, R.A., who lived, and died on December 30, 1839, at No. 40 Upper Gower Street, now No. 113 Gower Street; Peter de Wint, the exquisite landscape-painter (he was Hilton's brother-in-law, by the way), who died in the same house on January 30, 1849;

Millais, who was residing in his father's house, No. 87; when he became a member of the Pre-Raphaelites; and William De Morgan, who was born at No. 69, in 1839.

But an even more illustrious resident, although then but a young one, was to shed distinction on Gower Street, in that part of it then known as Upper Gower Street, for it was hither, to No. 41, on the east side, a few doors from Francis Street, that the boy Dickens came with his family in the year 1824; and it was here as described in *David Copperfield* that Mrs. Micawber (or Mrs. Dickens, which you will) had the brass plate set up, indicating that she was prepared to give educational advantages to young ladies – who never turned up. The Dickens family remained here till Mr. Dickens (or Mr. Micawber) was carried off to durance in the Marshalsea. Messrs. Maple's premises have now absorbed this house famous in fact and in fiction.

After this notable association, the record that at No. 44 Gower Place, at the north end of Gower Street, William Godwin lived from 1827 till 1833, interesting as it is, comes somewhat as an anti-climax.

In the Rate Books for 1822–3, under the heading of Gower Street North (otherwise Upper Gower Street) appears the word Barrack, indicating the presence here of certain military headquarters which were situated on the west side of the thoroughfare, at the corner of Grafton Street. In this connection it is interesting to remember that, in the eighteenth century when all this part was more or less rural,

and the safety of pedestrians and others depended on the soldiery, in the absence of systematic policing, bodies of both horse and foot were placed at certain points in what is now the Euston Road, for the protection of the citizens against highwaymen and footpads, and a notice in the *Weekly Journal*, dated June, 1783, reads: 'Patrols of horse and foot are stationed from Sadlers Well's gate along the New Road to Tottenham Court turnpike.'

Besides its notable residents and its barracks, Gower Street also possessed a place of worship, known as The Gower Street Chapel, concerning the origin of which Palmer, in his *History of St. Pancras*, gives the following details:

'This chapel was erected by a secession from the church of the Rev. W. Huntington, of Gray's Inn Lane, who, on its completion, invited the Rev. Henry Fowler, of Birmingham, to become their pastor. He officiated there for many years, but not at all with the full concurrence of the church, many of whom held him but lightly in esteem; still by introducing as monthly supplies Mr. Gadsby of Manchester, Mr. Warlmston of Trowbridge, Mr. Kershaw of Rochdale, Mr. Philpott of Stamford, and others of the most popular and gifted ministers of his own persuasion, he maintained his position, and died as he had lived, the pastor of the church. He was succeeded by Mr. Blackstock who, not meeting with that measure of success he desired, resigned his pastorate, and the building was then sold by auction, the purchaser being the Rev. Arthur Triggs,

formerly of Plymouth, but more latterly of the Zion Chapel, Waterloo Road, and where he remained till his decease. After his death it came again into the hands of the section who had divided from the church on the appointment of Mr. Blackstock, and has been and is now in their possession, the pulpit being occupied by supplies.'

The chapel had been erected in 1820, and Miller, in his *History of St. Pancras*, who records this date, adds a word concerning the 'double duty' which the chapel contrived to pay:

'Defoe's epigram,' he writes, 'respecting the two spirits which sometimes reside above and below, is applicable to this chapel; which, in the estimation of some persons is somewhat incongruous, the influence of the "spiritous" being in opposition to the maintenance of the "spiritual." The dates of the spirit vaults and of the chapel are identical. Though called the "University Wine Vaults," they are under the chapel, occupying the place formerly devoted in such buildings to catacombs for the departed.'

In the year 1880 the architectural features of the chapel, which is still standing, were considerably altered.

The southern continuation of Gower Street is now known as *Southampton* Street. This portion of the thoroughfare is notable for two facts: one, that at No. 17 Cardinal Newman passed some years of his early life; and two, that No. 18 should be for ever memorable as the original of Mrs. Billickin's lodging-

house, described with such humour in *Edwin Drood*.

To-day the chief feature of Gower Street, its classic lines contrasting curiously enough with the dimmed red-brick of the Georgian houses about it, is, of course, University College, which was founded in 1826, through the united exertions of Lord Brougham, John Stuart Mill, Thomas Campbell, the poet, and other friends of progress and learning. In the September of 1828, the Council responsible for the inception and carrying out of the scheme issued a report, and in that document are certain passages which, as embodying a description of the structure as it was in its early stages, may here be given:

'A portion of freehold land[1] containing some twelve acres, between Russell Square and the New Road, having been purchased by the Council, and the design of William Wilkins, R.A., having been selected, the first stone was laid on the 30th of April, 1827.'

It should be remembered that it was a letter addressed by Thomas Campbell to Lord Brougham, which appeared in *The Times* for February 9, 1825, that led directly to the formation of the University of London, and less directly to that of University

[1] It was known formerly as Home Field, and belonged to a Mr. Mortimer. It contained a large pond formed from a natural spring, with an island in the centre, a rope-walk and ten cottages known as Mortimer's Folly, as well as the owner's private residence.

College in 1836. Among the notable people who interested themselves in its inception, besides those already named, were George Grote, Joseph Hume, Lord Lansdowne, Zachary Macaulay, the Duke of Norfolk, and Francis Place, the Radical tailor of Charing Cross. Six architects sent in designs for the building, C. R. Cockerell and J. P. Gandy-Deering among them. Wilkins, the successful competitor, has suffered so much obloquy with regard to his National Gallery design that it should be remembered that not only was he responsible for such an undeniably fine and imposing structure as that of University College, but that his plans (never wholly carried out, by the way) were considered superior to those of such well-known and able contemporaries as Cockerell and Gandy-Deering. The General Library was an addition made in 1849, by T. L. Donaldson, the architect; and other additions were carried out at various dates, so that it was not till the year 1881 that the building as we know it to-day was actually completed.

It is an interesting fact that one of the first professors elected to the College, in this case for Italian Language and Literature, was Mr. (afterwards Sir) Anthony Panizzi, the famous Chief Librarian of the British Museum, to whose initiative the great circular Reading Room in that institution is due.

The purpose of University College was, as expressed at the time,

'to afford at a moderate cost the means of education in literature, science, and the fine arts and in the

knowledge required for admission to the medical and legal professions, and in particular for so affording the means of obtaining the education required for the purpose of taking the degrees now or hereafter granted by the University of London.'

It is undenominational, and the curriculum embraces practically the whole range of learning, including engineering in all its branches, but excluding theology.

The building was formally opened on October 1, 1828, under the title of 'The University of London,' and was incorporated as University College, by Royal Charter on November 28, 1836. This charter was, however, replaced in the following June by a fresh one embodying further powers and divesting the institution of its original proprietary character.

In 1881 the buildings, as I have already indicated, were enlarged, the additions including a wing containing a fine gallery, as well as another similar feature known as The Flaxman Gallery, containing the original models of that sculptor's principal achievements.[1]

In 1900 the College became a 'school' of the then reorganized London University, with which institution it was at last definitely incorporated seven years later. It is appropriate that, standing as it does in so artistic a centre as this area of London is shown to have been, the University College should to-day

[1] In the cloister below this gallery are preserved a series of the works of Baron Triquetti, presented to the College by George Grote.

house the *Slade School of Art*, established by the will of Felix Slade, the great art connoisseur and collector, who died in 1868.

In a view of the University buildings, dated 1833, a large number of quite young boys may be seen playing about the precincts. These were the scholars of University College School formerly located in the south wing of the building, but in 1907 removed to a more salubrious home at Hampstead. In connection with this print it will be noted that the University buildings stood, when first erected, in a much more open and exposed situation than is the case to-day, when new buildings in Gower Street and Gower Place have to a large extent hidden them and thus detracted somewhat from the general effect of their innate impressiveness.[1]

University College Hospital, which had started in 1828 under the title of University Dispensary, at No. 4 George Street, occupies a position on the west side of Gower Street, opposite the University itself. It was founded under its present name in 1833, and its buildings were opened in the following year, having been designed by Alfred Ainger, the architect. Curiously enough, however, the foundation-stone was not laid till May 20, 1846, when Lord Brougham performed the ceremony. In 1879 considerable alterations and enlargements were under-

[1] It may be noted that the administrative branch of the University is now carried on at the Imperial Institute, in South Kensington, where the physiological laboratory and the general library are also housed.

taken, but in 1896 the whole structure was rebuilt, owing to the munificence of the late Sir Blundell Maple, who contributed no less than £100,000 towards the cost, and it was opened four years later. The Medical School, which was erected at the expense of Sir Donald Currie, was opened in 1909; additions to this have just been completed.

Running parallel with Gower Street is *Huntley Street.* That portion of it extending from Chenies Street to Francis Street was originally known as *Thornhaugh Street.* It cannot boast of a large roll of distinguished residents, even at the time when the surrounding thoroughfares were more or less full of them, but at least two well-known artists once lived here. One of these was Ozias Humphrey, the famous miniature-painter, who lodged at the house of a Mr. Spicer, No. 39, and died there, 'in the front room of the second floor,' on March 9, 1810, 'between five and six o'clock in the morning,' to follow the precision with which J. T. Smith records the event.

It is with a similar particularity that the same writer tells of the death of the other notable artistic resident in this street; for he states that Mrs. Lloyd, better known as Mary Moser, who with Angelica Kauffmann was the only female to become a Royal Academician, expired at her lodgings in No. 21 Upper Thornhaugh Street, 'in the front second floor room,' on May 2, 1819.

Among the lesser generally-known inhabitants here was the once highly respected Baptist Minister, the Rev. John Stevens, for some time incumbent of

Salem Chapel, Meard's Court, Soho, who lived in Thornhaugh Street for a number of years.

At least two taverns are associated with the thoroughfare, one known as The British Queen, the other as The Marlborough Head. The name of the former, probably referring for some recondite reason to Boadicea, is not suggestive of any particular later date; that of the latter points to the beginning of the eighteenth century when the glory of the great military leader culminated.

The original name of this street alone survives in Thornhaugh Mews, running out of it, but one can never, I think, see its old title without calling to mind the fact that the 'Little Sister' (Mrs. Brandon) of Thackeray's *Philip*, lived in Thornhaugh Street, and that the 'J.J.' of the same book lodged in her house here. Thackeray thus describes the thoroughfare as it was in his time:

'Thornhaugh Street is but a poor place now, and the houses look as if they had seen better days: but that house with the cut centre drawing-room window, with the name of Brandon on the door, was as neat as any house in the quarter.'

If you could identify this residence to-day, you would hardly find a painter domiciled on the first and second floors, or old Gann sipping his gin-and-water in the ground-floor parlour; but the place would at least recall all sorts of incidents in the history of Philip Firmin and of those who helped him, or otherwise, in his way through life. Indeed,

all this area is specially reminiscent of certain characters, those artistic struggling ones in particular, with whom we meet in more than one of Thackeray's novels: Fitzroy Square and Street, Charlotte Street, Cleveland Street, and the rest still, if only in their names, retain an atmosphere of that period when Clive Newcome and Philip and their friends, lolled at their windows, smoked much tobacco, grew great beards, discussed high art, and dreamed and talked of fame, till the stars came out – and went in.

On the west side of Huntley Street is a small thoroughfare called *Ridgemount Street*. Although formed in Horwood's day, he gives no name to it in his map, but then as now its north end formed a *cul-de-sac*, now known as Chenies Mews. The street extends south to Store Street, or Great Store Street, as it used to be called, but it has no special history, and no one of importance, artistic or otherwise, appears ever to have lived in it.

With this small thoroughfare we come to an end of the streets on the east of Tottenham Court Road, and conclude our investigations by a consideration, in the following chapter, of the two squares that fall within our boundaries.

FITZROY SQUARE AND BEDFORD SQUARE

IN the area covered by this little book, although that area is so closely packed with streets of all kinds, there are only two squares. Had Carmarthen Square materialized, as once seemed likely, I should have had at least one more to add to this small total.

Curiously enough, on the eastern confines of our area there is quite a collocation of this form of building development which fashion and, above all, lack of space have now made wholly obsolete. Bloomsbury, Russell, Gordon, Tavistock, and Euston Squares are all on the borders of the tract in London's immensity with which I am here dealing; and only a little farther east, Queens, Red Lion, Brunswick and Mecklenburgh, and Regent Squares testify to the favour in which this system of town-planning was formerly held in this part. But notwithstanding the fact that we have but two squares to consider, they are both quite interesting, although by no means ancient, ones; and, what is chiefly important, they can claim a roll of past residents many of whom were of importance and some of whom achieved fame.

Both Fitzroy Square, on the west of Tottenham Court Road, and Bedford Square on its east, are 'quadrates,' as they used to be termed, owing their existence to the building activity of the latter part of the eighteenth century; and both are redolent, architecturally, of a period when comfort began to take the place of that more ostentatiously decorative tendency observable in the private houses of an earlier period, in which the reception-rooms were splendid, but even the best of the bedrooms, in size and height, often little better than attics. The houses, and in consequence, although this does not necessarily follow, the rooms in Fitzroy Square are as a rule smaller than those in Bedford Square, just as the former square is in itself but a quarter the size of the latter. But in both there are many interesting architectural features, and the excellent brickwork, characteristic of their period, forms the solid foundation for the decorative skill of such able designers as Leverton, the Adam brothers, and other contemporary architects whose names are less well known but whose work was, in many instances, hardly less distinguished.

Famous names, especially those of legal and artistic people, are to be found among the past residents, and the presence of these squares in an area which has, through the efflux of time, become almost wholly commercialized, helps to give that quarter still something of the largely residential character it formerly possessed, although the houses are in many instances converted to alien uses and are now transformed into business offices or

the headquarters of public institutions and nursing homes.

FITZROY SQUARE

As its name implies, Fitzroy Square forms part of the estate of the Duke of Grafton, the ground on which it stands having come into the possession of this family through the marriage of the first Duke with Isabella Bennet, daughter and heiress of the Earl of Arlington, one of the members of the notorious Cabal ministry.

The square was begun in 1793, but through a variety of adverse circumstances, the Peninsular War among them, its completion was delayed, and it remained unfinished for many years. Even in 1815 it is spoken of as being still in an incomplete state, although it was about this time that the houses on the south and east sides were ready for occupation. These particular houses were designed and erected by the Adam brothers, who had been among the first to obtain building leases from the ground-landlord, and the structures are described by a contemporary writer as being 'faced with stone and having a greater proportion of architectural embellishment than most others in the metropolis.' The fact is that here, as elsewhere, the Adams carried out their favourite device of giving the semblance of one large building to a number of smaller ones, linking up the whole by a frieze and pediment which imparted a homogeneous character to the whole and enabled the architects to indulge in their favourite style of decoration without the appearance of unduly

overloading the frontage with ornamentation as might have been the case had they restricted it to less ample spaces. That this particular style of decoration did not appeal to all tastes is evidenced by Dickens's reference to the square, in the pages of *Nicholas Nickleby*, where he speaks of its 'Dowager barrenness and frigidity.' The Adams completed their portion of the square about the year 1794; but the north side was not finished till 1825, the year in which the whole quadrate emerged practically as it appears to-day.

As can be seen from Morden and Lea's map, its site was that through which the Green Lane (referred to before) approximately ran, at the time when all this part of London was open fields.

Among the many notable residents here in the past, painters, as was to be expected in a neighbourhood once so closely identified with the Fine Arts, have been specially prominent. One of the best known of these was Sir Charles Eastlake, who first took up his residence at No. 7, in the September of 1843, having moved hither from No. 39 (previously No. 13) Upper Fitzroy Street, and continued to occupy the house till his death in the December of 1865; after which event his widow remained here till her death in 1893.

Sir Charles's studio was built out at the back of the house, over what had once been a small garden, and it was reached by a gallery on a level with the first floor of the main building. Lady Eastlake, who before her marriage had been the brilliant and popular Miss Rigby, was accustomed to keep a

THE EAST SIDE OF FITZROY SQUARE
From a colour print by THOMAS MALTON

diary, and in it she records various incidents that occurred during her husband's and her own long tenancy of No. 7. For instance we read, on May 5, 1849 (the year of their marriage), this entry, 'At present callers are not overpowering, and we have quiet evenings at home'; but, she prophetically adds, 'this must soon cease.' And it did. Four days later Rogers called, and exclaimed with unwonted energy that 'no event, no great earthquake, no French Revolution, nothing, could have astonished all Europe more than Eastlake's marriage.'

Later, we find mention of such notable people as Macaulay, Reeve, Mrs. Jameson, Lady Chantrey, Landseer, with a long etcetera, as being constant visitors to the Eastlakes' house. Of these friends, the Hon. Mrs. Boyle (E. V. B.) has left us a little vignette of the interior of the dwelling, and describes what she calls 'that dear room of hers (Lady Eastlake's), the drawing-room of No. 7 Fitzroy Square.'

'The room itself,' she writes, 'was a gallery of art. There were the two long Holbein processions, *en grisaille*, along the side wall. The east wall, opposite the fire, was entirely covered with art treasures. There was a large Giovanni Bellini of the Virgin and Child with Saints; another Virgin and Child, with exquisitely-painted flowers of columbine; some views of the Roman Campagna by Sir Charles Eastlake, where the cypress spires amid far blue distances carried one back to Italy itself. Low down on an easel, where it best caught the light, was a Luca della Robbia, one of his most beautiful, full of

sweet and tender feeling. A fine portrait of Dr. Rigby (Lady Eastlake's father) rested on a chair. The pianoforte, on which in the old days she played so well, stood near the window; and between the windows was a bust of the Queen (by Gibson) given by Her Majesty to Sir Charles; and on the left a very large easel supporting a life-sized oil painting by him, full of refined and lovely colour. On the high old-fashioned chimney-piece was a Louis XVI clock which always went so much too fast on those gracious evenings, bringing them to an end long before we had half done all our say.'

Another celebrated artist who was living in Fitzroy Square during a portion of the Eastlakes' residence there was Sir William Ross, the miniature-painter, who occupied No. 38 till his death in 1860. There is a record of his dining with the Eastlakes, in the July of 1855, on which occasion Rosa Bonheur was one of the party, as well as Sir Edwin Landseer, who was overheard telling the famous French artist that he would be only too happy to become 'Sir Edwin Bonheur'!

About six years after Ross's death, Ford Madox Brown came to live in the square, having taken No. 37, and here forgathered Burne-Jones, Rossetti, William Morris, and other members of their intimate artistic set. Christina Rossetti, writing to Mrs. Gilchrist, speaks of Brown's house as being a large and handsome one, and tells how she went there one day to see the owner's painting entitled 'The Coat of Many Colours,' 'a very noble work,' she

calls it. So numerous, indeed, were the artist's visitors that he was constantly complaining of not having time to do any work. One of these callers was the American poet, Joaquin Miller, who, to the wonder of all, arrived dressed in a cowboy's bright red shirt, with a wideawake hat, and mud-bespattered boots!

Another guest was Moncure D. Conway, the American Abolitionist and Unitarian Minister, who frequently visited Brown here, and eventually conducted his funeral service as he had done that of his son, Oliver.

Brown's residence here was on the whole a sad one, in spite of the attentions of his many friends, for here his son Oliver died; and later he was left still more solitary by the marriage, and consequent departure from her home, of his daughter. In 1879, Brown himself gave up the house in order to take up his residence in Manchester.

But No. 37 was destined to be notable in a far more permanent way than by the residence here of a painter of second-rate importance, for it was the house, distinguished by the urn over the doorway, which Thackeray selected as the one-time abode of Colonel Newcome. Newcome, it will be remembered, took the house in conjunction with his friend Binnie, on their return from India, but when the financial crisis that ruined him occurred, he was obliged to leave it, to end his unselfish and beautiful life in the shelter of the Charterhouse. Thackeray, who gives the number of Colonel Newcome's house as 120, speaks thus of it:

'The house is vast, but, it must be owned, melancholy. Not long since it was a ladies' school, in an unprosperous condition. The scar left by Madame Latour's brass plate may still be seen on the tall black door cheerfully ornamented in the style of the end of the last century, with a funereal urn in the centre of the entry, and garlands, and the skulls of rams at each corner.'

Those who would know of the furnishing of the place, 'Mr. Binnie and the Colonel frequenting the sales' for that purpose; of the life of its inhabitants, of the solemn State dinners that took place there; of the tyranny exercised over the easy-going owners by Mrs. Mackenzie and her daughter Rosey, are referred to the pages of *The Newcomes* if they need to refresh their memory with such details.

Among modern residents in Fitzroy Square may be mentioned William De Morgan, carrying on his pottery activities, during the 'sixties, at No. 40; William Archer, the critic, who was living at No. 27 in 1924; Mr. Bernard Shaw, who occupied No. 29 in 1888 (where he wrote *Love among the Artists*) onwards till he migrated to the Adelphi; and Robert Louis Stevenson, who is found addressing a letter to the late Sir Edmund Gosse, from No. 5, in the March of 1886, and who, I suppose, was staying with friends here. The large house at the south-west corner of the square was for many years, before the war, the home of the Omega Workshops, where decorative furniture, etc., was made under the direction of Mr. Roger Fry. The house at the north-east corner is

now occupied by The Cresset Press, which is turning out some of the best modern press books of to-day, including, as an outstanding example, a finely illustrated edition of *The Pilgrim's Progress*.

A few doors away, at No. 31, once lived John Raphael Ward, the engraver, and here his daughter, who was to become the wife of E. M. Ward, the animal-painter, was born; while another house in the square became the residence of that Thomas Butts, the close friend and patron of William Blake, who 'for nearly thirty years continued (with few interruptions) a steady buyer at moderate prices of Blake's drawings, *temperas*, and frescoes,' and whose house, according to Mrs. Gilchrist, in her life of the painter-poet, 'became a perfect Blake gallery.' It was Butts, by the way, who once found Mr. and Mrs. Blake in a state of nature, seated in their garden, when Blake merely remarked, 'It's only Adam and Eve, you know.' They had been reciting passages from *Paradise Lost*, in character! But even then Butts could never be brought to believe that his friend was anything but the sanest of men.

To bring the artistic associations of Fitzroy Square to a close, it should be remembered that Daniel Maclise was once a tenant here, and that Soloman Hart lived and died in the square in 1881; while to come to still later times, that James Sant lived at No. 2, and Melville, a little-known portrait-painter, but a quite adequate one, died at No. 6 in 1892; and those fine Scottish painters Pettie and Orchardson lived together here from 1862 to 1869.

Among other one-time residents were the Stracheys, friends of Carlyle, who, in his *Reminiscences*, speaks of Mrs. Strachey as 'a singular pearl of a woman, pure as dew, yet full of love,' and adds that she and her husband lived 'in a fine enough house whence Strachey, a genially abrupt man, a utilitarian and democrat by creed, walked daily to the India Office.' In a double house, No. 3, lived, too, Sir Charles Forbes, and in another Sir Robert Stewart; while the late Lord Salisbury, then Lord Robert Cecil, occupied for a time No. 21.

To-day, although private residents have not wholly deserted Fitzroy Square, its houses are mostly occupied by quasi-public institutions, societies, and so forth. A current London Directory will show what tenants of this kind are there now; here is a list of the occupants some twenty years ago: No. 1, The Working Boys' House; No. 2, The Oxygen Hospital; No. 7, Mount Vernon Hospital for Consumption; No. 8, Home for Working Girls in London; No. 9, Honor Club for Working Girls; No. 10, West London Mission; No. 11, Association for Oral Instruction of the Deaf and Dumb; Nos. 16–18, Home Hospitals Association; No. 19, Gonville Institute and Club; No. 21, British and Foreign Sailors' Society; No. 30, Francis Joseph Institute; No. 38, West Central Jewish Working Girls' Club; No. 39, St. Christopher's Working Boys' Club; No. 40, The London Skin Hospital (established in 1887); and No. 41, The French Benevolent Society.

One social club once had its headquarters in the square. This was The Hogarth, which started its

career, in 1870, in a house on the west side, before moving to No. 81 Charlotte Street, whence, in 1881, it migrated to No. 27 Albemarle Street.

BEDFORD SQUARE

On Horwood's map, dated 1799, Bedford Square (linked up with Tottenham Court Road by Bayley Street, whose name was changed from Bedford Street in 1878), which had been formed between the years 1775 and 1780, is shown occupying a site marked as 'formerly St. Giles's Ruins.' These 'Ruins' were those of the notorious St. Giles's Rookery which had been cleared away when the square was first projected. Dobie, indeed, speaks of it as arising 'from a cow-yard to its present magnificent form,' a form of which even the hypercritical Ralph is found approving. Inasmuch as all this area was then but recently open fields where cows and horses grazed, the origin of Bedford Square 'from a cow-yard' is easily accounted for. The square was not only part and parcel of the Bedford Estate, but was constructed immediately to the north of the ample gardens attached to Bedford House, the ground known, indeed, in parts as The Field of Forty Footsteps and occupied, in other portions towards the west, by Capper's Farm.

The central garden and other amenities of the square were originally maintained by those who held building leases from the ground-landlord, and it was not until 1874, when these leases expired, that the supervision of the square was taken over by the Bedford Estate, the tenant being allowed the

use of the garden during the Duke of Bedford's pleasure.

Most of the London squares have some special characteristic attached to them. Thus Grosvenor and Berkeley Squares have always been aristocratic, and in spite of certain alien features imported into the latter, have remained so till this day; Leicester Square and Fitzroy Square have been, at least in the past, artistic; and so forth; and so the predominant feature of Bedford Square was at one time a legal one. This characteristic was specially marked during the reigns of George III and his two immediate successors, although even then many of the houses were occupied by well-to-do private people, merchants and others, of the Sedley and Osborne type.

One of the earliest of the famous legists of the day to take up his residence here was Lord Loughborough, who lived at No. 6 from 1787 to 1796, during which period, notably in 1793, he was appointed Lord Chancellor.

On his resignation of this office in 1801, Lord Eldon succeeded him, and three years later came to live in his predecessor's old house, which had in the meanwhile been purchased as the official residence attached to the Lord Chancellorship. It should be remembered that the present No. 6 is only half the size of the original house, as in later times it was divided, being now represented by No. 6 and No. 6A. In connection with Lord Eldon's tenancy, Twiss, in his life of the Lord Chancellor, tells the following story. A man who had committed a rob-

THE EAST SIDE OF BEDFORD SQUARE
From a drawing by THOMAS H. SHEPHERD
1851

bery in the square was, according to the law of the period, condemned to be hanged for the offence. When the depredator's name came before the King (George III) in council, His Majesty consulted his advisers as to whether or not the sentence should be commuted to a milder one. All the ministers present, except one, advised that the royal prerogative of mercy should in this instance not be exercised. 'I observe,' said the King, 'that Lord Eldon has not yet spoken; what says he?' To this the Chancellor replied, 'I will tell your Majesty my opinion: it has been the custom to hang for street robberies, and a very bad crime it is; but I think a distinction might fairly be made between those cases which are attended with personal violence and those which are not; therefore as this man did not use any violence, I differ from the other lords, and think that he is not an improper subject for your Majesty's clemency.' 'Well, well,' said the King, 'since the learned judge who lives in Bedford Square does not think there is any great harm in robberies there, the poor fellow shall not be hanged.'

But an even better known anecdote is connected with Lord Eldon's actual residence; for it was here that the Prince Regent came on a famous occasion, in order to persuade the Lord Chancellor, greatly against his will, to agree to the making of Jekyll a Master in Chancery, the story of which incident is a well-known feature of Twiss's book – too well-known, indeed, to allow of my repeating it.

It was in this same house that, on December 5, 1805, Lord Eldon's eldest son died, on the very eve

of the birth of *his* son, to the inexpressible grief of his wife and parents. Here, too, on one occasion, during 1812 the Lord Chancellor describes the Prince Regent as 'dining in Bedford Square with a man (Lord Eldon himself) he hated more than any in his father's dominions, according to his unreserved confession.' This was in the same year as a Bill, for imposing a duty on the importation of foreign corn, was passing through Parliament, and greatly annoyed the people, a body of whom tried to enter the House of Commons as a protest against it. On being prevented from carrying out their purpose, the mob set off for Lord Eldon's house, where they arrived at ten o'clock at night. They then proceeded to break the windows and tear up the area railings, and actually succeeded in getting into the ground-floor rooms, where, being debarred from going upstairs, they proceeded to pillage and destroy the contents. Lord Eldon and his family made their escape by the back of the house into the adjoining gardens of the British Museum, and there informed the military who guarded that institution of what was happening. The soldiers immediately hurried into the Chancellor's house and soon drove the intruders out. Lord Eldon used to tell how, having collared one man, he said to him, 'If you don't mind what you are about, my man, you will be hanged'; to which the fellow replied, 'Perhaps so, old chap, but I think it looks now as if you would be hanged first'; 'and,' added Eldon, 'I had my misgivings that he was in the right.'

It is a curious fact that just as Lord Eldon had

run away with his wife (a Miss Storer, of Newcastle), against her parents' wishes, so his daughter eloped from the Bedford Square house, with Mr. George Repton, the architect, on November 27, 1817. Two years later Lord Eldon gave up his official residence and went to live at No. 1 Hamilton Place, Piccadilly. After No. 6 had been divided into two separate houses, No. 6 and No. 6A, the former was occupied for a time by Sir George Donaldson, and later by some of the members of the Finch-Hatton family.

One of the most architecturally interesting mansions in the square is No. 1, which was for many years the abode of that well-remembered and excellent actor Weedon Grossmith. It had been originally designed by Leverton, who himself lived, in 1817, at No. 13, by the way; but certain characteristic decorations, both outside and in, seem to indicate additional work by the Adam brothers. It was erected for Sir Lionel Lyde, the well-known special pleader; but in course of time, about the year 1790, it became the residence of Mr. George Gosling, a member of the great banking firm of that name, and, according to the Rate Books, his widow Mrs. Gosling was living here till 1846, and Miss Lydia Gosling, presumably an unmarried daughter, till 1859. Three years after this Dr. Jabez Hogg, M.D., took it, and from 1896 to 1902 it was occupied by Mr. Louis Marcey. Weedon Grossmith acquired it in the latter year. Two outstanding features of the house are a ceiling attributed to the graceful brush of Angelica Kauffmann, and a large square hall in the distinctive

Adam style, which occupies nearly the whole of the ground floor. No. 4 was occupied from 1799 to 1804 by Sir Henry Lushington, and from 1813 till 1824 by another well-known legist, Sir George Wood, a Baron of the Exchequer. At No. 5 a Dr. Nichols was living in 1795, and in the same house Mr. Justice Littledale died in 1842. It was, by the way, in Littledale's chambers in Gray's Inn that Crabb Robinson became a pupil, he having been introduced to the great lawyer by Serjeant Rough, as we find duly recorded in his autobiography.

At the close of the eighteenth century we find Justice Lawrence at No. 16; Judge Heath at No. 39; and Baron Thomson at No. 44; while Chief Justice Sir Nicholas Tindal, who first recognized the forensic gifts of Talfourd, the friend of Dickens and biographer of Lamb, was next door, at No. 43. At a later date, No. 42 was occupied by the ecclesiastical architect Butterfield. But the above by no means exhausts the legal residents who have in the past lived in Bedford Square, for Justice Burrough and Justice Bayley (at No. 41); Sir John Richardson and Justice Pattison (at No. 33); Sir Christopher Robinson (at No. 47), and Sir Robert Dallas (at No. 8); Lord Justice Best, afterwards Lord Wynford (at No. 29), and Sir Allan Park, of whom Charles Lamb once said, 'I am emptier than Judge Park's wig when his head is in it'; as well as that politest of judges Baron Graham, who on being reminded, on one occasion, that he had omitted to pass sentence on a prisoner, had him called back into court, and remarking, 'Oh, I beg

his pardon, I'm sure,' proceeded to rectify his oversight, were among the many lawyers who once helped in such abundance to give to the square its outstanding characteristic.

Among the notable non-legal residents may be mentioned John Hunter, one of the Governors of the East India Company, who was living here in 1798; Sir Robert Inglis, once Member of Parliament for the University of Oxford, who came to No. 7 three years earlier, and here entertained such famous people as Wordsworth, Crabb-Robinson, and Emerson; Sir Henry Ellis, the Chief Librarian of the British Museum from 1827 to 1857, who lived at No. 24, and died there in 1869, at the great age of ninety-one; and Sir George Smart, the composer, who died on February 23, 1867, at No. 12, a house which in 1795 had been occupied by John Chalie, and later by J. C. F. Naumann, M.D.

The house (No. 13) next to Sir George Smart's was in or about 1857 the residence of Dr. Black, who was succeeded in his tenancy by Beeston, the architect. Its late occupier Halsey Ricardo, Esq., another well-known architect, once told me that the back windows looked on to the studio used by Millais when, as a young man, he was living with his family in Gower Street. No. 14 is said to have been built for James Baillie, a brother of Baillie of Dochefour, in 1776, so that it represents some of the earliest portion of the square's development. In 1797 Baillie's son apparently sold the house, although before then, according to *Boyles' Guide* for 1795, Sir A. Munro is given as occupying it. Among its

subsequent tenants were Sir Alexander Fraser, Mrs. Larking, and from 1830 to 1860, Mr. William Oliver.

A far more important personage than any of these, however, is connected with Bedford Square. This was the Hon. Henry Cavendish, third son of the second Duke of Devonshire, the famous natural philosopher and the discoverer of nitric acid, who died in 1810, at the age of seventy-nine. His one-time residence at No. 11 is duly commemorated by one of the Society of Arts tablets.

Another interesting association with the square is that of Basil Montague, a natural son of the Earl of Sandwich, by Miss Ray, who was murdered by the Rev. Mr. Hackman. At No. 25, where he lived, Basil Montague assembled about him a host of notable and interesting people. Here, Fanny Kemble first met Mrs. Jameson; here, in 1825, Montague's daughter, and her husband Bryan Waller Procter, came to live with her father, and here in the same year their talented daughter, Adelaide Anne Procter, was born. As Carlyle in his quaint and vivid way once described it, the house 'might be defined as a most singular social and spiritual menagerie; which, indeed, was well known and much noted and criticized in certain literary and other circles.' In later times the once well-known comedy actress Florence St. John occupied the house. She was one of quite a number of outstanding theatrical people who have lived at one time or another in this square, including the dramatic author H. J. Byron; that excellent exponent of

society characters, Lady Monckton, at No. 33, Mr. and Mrs. Seymour Hicks, at No. 53, and Sir Johnstone Forbes-Robertson, at No. 22; Sir Anthony Hope Hawkins, at No. 41, before he went to No. 14 Gower Street; Mr. Norman Forbes-Robertson and James Orrock, the painters, and Miss Kearsley, noted for her collection of the works of William Blake, represent other phases of intellectual activity here.

To-day there are but a relatively few private residents, but two of them are ladies of note, one being the Countess of Oxford, at No. 44, living in the house in which her distinguished husband passed the last few years of his life (1921–4), when in London; and Lady Protheroe, at No. 24. There are also a few physicians scattered about the square whose legal associations are preserved by the presence of quite a number of solicitors' offices. On the other hand, many of the houses are now occupied by the headquarters of various societies, and so forth. Thus at No. 6, is the Oxford and Cambridge Musical Club; at No. 15, The Associated Board of the Royal College of Music; at No. 16, The Royal Agricultural Society, which came here after it had vacated Harewood House, Cavendish Square; at No. 17, The First Edition Club; at No. 18, The Czecho-Slovak Consulate; at No. 23 is The Theosophical Society; and the Royal Institute of British Architects has a branch of its activities at No. 28. The London Diocesan Board is at No. 33; The Architectural Association occupies three houses, Nos. 34 to No. 36; The Institute of Builders is at No. 48;

the Medical Defence Union at No. 49; The London Association of Accountants at No. 50, where The Society for the Promotion of Hellenic Studies has also its headquarters with, I may parenthetically mention, a Council Chamber decorated in the Jacobean style, including a charming plaster ceiling and a most elaborately carved overmantel, somewhat alien perhaps to the later Georgian setting in which they find themselves, but *per se* very attractive. At No. 51 is the French Consulate familiar to those who require *visés* for their passports; and as will be observed by the imprint on the title-page of this book, its well-known publishers' address is No. 30 Bedford Square.

In many of the houses here the distinguishing characteristics of the late Georgian period are still happily preserved; in some, the delicate handiwork of the Adam brothers and their followers is to be found, notably, to take a single example, in No. 47. Another point to be observed is that the central blocks of houses on each side of the square resemble each other in their exterior design: thus Nos. 46–7, on the south have the appearance of a single residence, as have Nos. 6 and 6A on the east (as these two actually were); and Nos. 18–19, on the north; while No. 32, on the west, although on a smaller scale than the others, is similar in outline.

APPENDIX

LIST OF LOCAL TRADE CARDS

THE following interesting and valuable list has been compiled by Mr. Ambrose Heal, author of *London Tradesmen's Cards of the Eighteenth Century.*

TOTTENHAM COURT ROAD

WEST SIDE from South to North, Nos. 1 to 135.

At Y^e^ Two Blue Posts – Robert Frost. [*Circa* 1770.] At corner of Hanway Street and Tottenham Court Road.

No. 16. Mary Treble (widow of the late Thomas Treble, nightman) (No. 16), Black Horse Yard, Tottenham Court Road. (Bill dated 1785.)

No. 18. Morgan, wax and tallow chandler, soap makers to Her Majesty, 18 Tottenham Court Road and Knightsbridge. [1808–1839.]

No. 43. Nix, Breeches Maker and Glover, No. 43 Tottenham Court Road. [*Circa* 1800.]

No. 45. Richard Jacques, wax and tallow chandler, No. 45 Tottenham Court Road, at corner of Windmill Street. [1825–1839.]

Between 45 *and* 46. Thomas Williams, nightman and carman. Between 45 and 46 (four doors from Windmill Street), Tottenham Court

Road. Removed from Black Horse Yard. (Bill dated 1791.) *See p.* 288.

No. 46. Phillip Gibbons, haberdasher, etc., at The Hope, No. 46 Tottenham Court Road, four doors from Windmill Street. [1791.]

(*Near Windmill Street.*) Peter Langlois, cabinet maker. (Pierre Langlois, eboniste), in Tottenham Court Road near Windmill Street. 'Makes all sorts of Fine Cabinets and Commodes made and inlaid in the Politest manner with Brass and Tortoiseshell, etc., etc.' This is rendered also in French. Card engraved by Francois Antoine Aveline. A very fine card in the Chippendale style. [*Circa* 1770.]

(*Near Whitefield's Chapel.*) William Smithers, pavior, near Whitefield's Chapel, Tottenham Court Road. [*Circa* 1800.]

No. 118. W. Dash, hatter, No. 118 Tottenham Court Road. [1817–1838.]

No. 122. Mr. Sarjent, landscape drawing master, No. 122 Tottenham Court Road. (A marine view engraved by Hewitt.)

1839 Directory gives George Reid Sarjent, artist, at No. 3 Charlotte Street, Fitzroy Square.

No. 128. W. T. Lawrence, tobacconist, 'established 1812,' No. 128 Tottenham Court Road. His card displays the famous Highlander 'Maclino' which was purchased from Lawrence by Mr. Catesby and is now the mascot of University College. (*See p.* 86.)

TRADE CARD OF A TOTTENHAM COURT ROAD CABINET MAKER

Circa 1770. From AMBROSE HEAL'S Collection

EAST SIDE from North to South. Nos. 137–267.

No. 146. Lette & Warburton, 'The Padlock, No. 146 Tottenham Court Road. Ten doors from the New Road. Advertises 'an extensive assortment of elegant ironmongery.' [1838.]

No. 169. Adams, Graves & Co., Japan'd chair and sofa manufacturers, japanners and gilders, No. 169 Tottenham Court Road, also at No. 403 Oxford Street and No. 2 Dean Street, Soho. Advertise 'an elegant assortment . . . from the Superb Drawing Room and Parlour to the Common Bedroom Chair.' [*Circa* 1800.]

No. 188. John Webb, optician, Tottenham Court Road, opposite the Chapel, [makes] all sorts of Optical, Mathematical and Philosophical Instruments. Up till 1808 Webb was still in Oxford Street, but the 1809 Directory shows that he moved, in that year, to Tottenham Court Road. From the style of the card it would appear to have been originally engraved about 1760. Since 1836 up to the present day the business has been carried on, at No. 188, under the name of Johnson. (*See p.* 144.)

No. 204. The Misses Thornton (daughters of Doctor Thornton) have established a very Genteel Day School, No. 204 Tottenham Court Road. The Terms are most liberal as they teach all the Branches of Science themselves. For English, French, Grammar, Writing and Arithmetic, History, Geography, and

every kind of Needlework. One Guinea per quarter. Music, Singing, Dancing and Drawing, Half a Guinea a Quarter.

The 1827 Directory gives R. J. Thornton, physician, at 52 Great Marlborough Street.

The 1838 Directory gives at No. 204, Hewetson's, Furniture warehousemen and upholsterers. (A famous furniture house down to the end of the nineteenth century.) They had another branch at 185 Oxford Street.

No. 203. Fanny Heal & Son, French mattress makers, 203 Tottenham Court Road. (*Billhead* 184.) (*See p.* 153.)

Streets off or near Tottenham Court Road, on the WEST side.

HOWLAND MEWS.

No. 3. Howland Mews (East), near Tottenham Court Road, and at 34 *Grafton Street East.* R. Rose, cow-keeper. [*Circa* 1840.]

GOODGE STREET.

No. 21. Goodge Street. Henry Hill, tea dealer and grocer. [*Circa* 1840.]

No. 37. Goodge Street. Thiselton, bookseller and stationer. [1802–1839.]

MORTIMER STREET.

No. 58. Mortimer Street. Joseph Hunt & Sons, card makers to His Majesty and H.R.H. Princess Charlotte of Wales, No. 58 Mortimer Street. [1808–1817.]

GRAFTON STREET.

No. 11. Grafton Street. J. Gwilliam, pastry cook. J. Berryman, sculptor. [1802.]

CONWAY STREET.

No. 5. Upper Conway Street, Fitzroy Square, Nickolds and Roberts, silversmiths and manufacturers of plated goods. [1827–39.]

RATHBONE PLACE

No. 12. Miss Dietrichsen, teacher of the Harp, Pianoforte and Singing, 12 Rathbone Place. A charming engraving of two girls playing harp and old-fashioned piano. Frederick Dietrichsen, habit and stay maker, is found at this address from 1802 to 1817, and after that (1827) at 78 Newman Street.

No. 34. Thomas Malton, teacher of drawing, No. 34 Rathbone Place. Probably T. Malton, the younger, 1748–1804. Architectural draughtsman. Other addresses he lived at were: Conduit Street, 1783–9; Great Titchfield Street, 1791; Long Acre, 1796, where he died. Among his pupils were J. M. W. Turner and Tom Gastin. (*See* p. 218.)

This is the original drawing for the card in sepia wash. I have not seen an engraving of it.

No. 34 is also the address of Fuller's, the print-sellers, see below.

No. 34. S. & J. Fuller, artists' colourmen and printsellers, No. 34 Rathbone Place. [1809–

1839.] The card shows a shop interior of great architectural merit with figures in the picturesque costumes of the day. (*See p.* 222.)

No. 2. 'William Bickley's stove-grate ware-rooms, No. 2 Rathbone Place, near Middlesex Hospitals supplied from his manufactory and iron-foundry the back of Spa Chapel, Cold Bath Fields.' [1793.] Advertises Smoak-jacks, Bath-stores, etc.

The 1793 Directory gives him at both above addresses – in 1802 he had moved his showroom to 115 Great Russell Street.

BERNERS STREET.

No. 42. F. Bate, picture restorer, No. 42 Berners Street. Aquatint card in colours by H. Treshan, R.A., miniaturist. E. F. Burney, delineator; and M. N. Bate, sculptor. (Treshan was made R.A. in 1799; he died in 1814.)

The Muse of Painting is endeavouring to ward off the ravages of Time who is armed with a scythe and is attacking the canvas.

CHARLES STREET (i.e. Goodge Street).

No. 30. Caske, habit maker, No. 30 Charles Street, top of Berners Street. [1788.] A letterpress broadside headed 'Addresse au Bon Ton. A curious medley in English, French, and Latin. Begins, 'Princes, Princesses, Noblemen and Men of Fashion, Ladies of Rank . . .' and concludes with the assurance that his confections 'simplex et munditiæ confounds in

humble equality les grands avec les petits, le maitre et le valet, la dame et la laitière.'

CHARLOTTE STREET.

No. 77. H. Piercy, music seller and binder to the Empress of Russia, No. 77 Charlotte Street, Fitzroy Square.

No. 90. Wilson, cabinet maker, upholsterer, undertaker, etc., 90 Charlotte Street, Fitzroy Square.

GREAT TITCHFIELD STREET.

No. 41. Thomas Butcher, piano maker, No. 41 Great Titchfield Street. [1817–1821.]

HANWAY STREET.

A. H. Bousing, perruquier. In Oxford Street, the corner of Hanway Yard, facing Soho Square. 'Makes Wigs and Curls of all sorts for Ladies.' A letterpress card. [*Circa* 1770.]

CAROLINE STREET.

Thomas Waring, manufacturer of bows and arrows. He published 'A Treatise an Archery or the Art of Shooting with the Long Bow' from his Archery in Caroline Street, Bedford Square, in 1814. He is found in the Directories at No. 10 Caroline Street up till 1827, and in 1839 he was at No. 9 next door. At the end of the eighteenth century he was at Leicester House, Leicester Fields, which was demolished in 1791.

Streets off or near Tottenham Court Road on the EAST side.

PANCRAS STREET.

No. 3. Thomas Webb (late Williams), nightman, No. 3 Pancrass Street, Tottenham Court Road, facing Howland Street. [*Circa* 1800.] The 'late Williams' might well be the Thomas Williams, nightman – see card in Tottenham Court Road, [dated 1791] (*On p.* 281.)

GOWER STREET.

No. 1. E. Smith, tobacconist, No. 1 Gower Street North (opposite The College). Illustrated with quaint wood-cut. [? *Circa* 1840.]

STORE STREET.

No. 34. Welch, painter, glazier and plumber, No. 34 Store Street, Bedford Square. [? *Circa* 1850.]

Streets off or near Tottenham Court Road on the NORTH.

NEW ROAD.

Phillip Lucas, dealer in wines and spirits, Café Colosseum, Hotel Tavern and Coffee-house, corner of Upper Fitzroy Street, New Road, near the Regent's Park. [? *Circa* 1850.] Shows a garden with fountains playing in centre. Now the 'Goat and Compasses'; it went by this name in 1838.

INDEX

Adam Brothers, 220, 262 ff., 275 f.
Adam and Eve Tavern, 19, 23, 29 f., 52 f., 57 f., 62, 81, 83, 88, 220
Ainger, Alfred, 139, 257
Albert Rooms Dancing Academy, 225
Alfred Mews, 155 f.
Alfred Place, 24, 157
Amphitheatre, The, 111
Apollo Inn, The, 87, 178
Archer, William, 268
Architectural Association, The, 279
Aubrey (antiquary), 175

Babington conspiracy, 77
Bacon, John, R.A., 121, 186, 197
Bacon, John, Jun., 200
Bailey, E. H., R.A., 98, 198, 218
Baillie, James, 277
Bainbridge Street, 232, 238
Ballantyne, Serjeant, 125
Bancroft, Lady, 114
Banister's Alley, 239
Banks, Thomas, 198, 201
Bartholomew & Fletcher, 157
Bartholomew Fair, 49
Bartleman, James, 192
Battie, Dr. William, 167
Bayley, Justice, 276
Bayley Street (*formerly* Bedford Street), 160, 271
Beauclerk, 162
Beaumont Place, 133
Bedford Avenue, 160
Bedford Chapel, 242 f.
Bedford Coffee House, 179
Bedford, Duke of, 24, 54
Bedford Head, The, 160
Bedford House, 42, 161, 271
Bedford Square, 23, 152, 261 ff., 271 f.
Bedford Street (*now* Bayley Street), 148, 159
Beeston (architect), 277
Beggar's Bush, The, 239
Behnes, William (sculptor), 183
Bell, Sir Charles, 183
Bell Yard, 241
Bennett, Sterndale, 208
Bernasconi, 143
Berners, Mr. Charles, 182
Berners Street, 13, 18, 186 ff., 214
Berners, William, 186
Best, Lord Justice, 276
Bilson's Farm, 19, 68
Black, Dr., 277
Black Horse (inn and yard), 25, 81, 87, 100, 178, 214, 222, 236
Blackmore, Edward, 195 f.
Blake, William, 215, 269, 279
Blemund, William, 227
Bloomsbury, 93, 227
Bloomsbury Baptist Chapel, 242, 244
Bloomsbury Square, 16, 42, 161
Bloomsbury Street, 161, 231, 241 f.
Bloomsbury Street South, 231
Blue Boar Tavern, 81, 179
Blue Posts Tavern, 81 and *n.*, 87, 94, 178, 208, 281
Boaden, James, 130
Bone, Henry, R.A., 97, 191

Bonheur, Rosa, 266
Boot, The, 21
Boxing, 32, 59 f., 84, 219, 224
Bozier's Court, 18, 81, 91, 99
Brierley, 112
Brinsmead, 100, 156, 222
British Museum, The, 166, 173, 175 f.
British Queen, The (inn), 259
Broad Street, 226, 231, 235, 242
Broadwood, John, 121
Brooke, W. H., 130
Brothers, Richard, 84 f., 88
Broughton (pugilist), 19, 60, 219
Brown, Ford Madox, 266
Brown, Mr. Walter S., 180
Bruce, Mr. Edgar, 116
Brunton, 112 f.
Buckingham Street, 129
Buckridge Street, 232, 238
Bull and Axe, The, 225
Bull's Head, The, 87, 125
Burne-Jones, 266
Burrough, Justice, 276
Buss, R. W., 130
Butterfield (architect), 276
Butts, Thomas, 269
Byron, H. J., 115, 278

Campbell, Thomas, 157, 191, 254
Cantelowe Close, 80, 147, 150, 152
Capper, the Misses, 148
Capper's Farm, 24, 57, 80, 82, 146 f., 271
Capper's Pond, 146, 151 f.
Cardon, Antoine, 125
'Carmarthen Square,' 261
Caroline Street, 148
Carpenters' Arms, The, 178, 225
Castle Inn, The, 63, 94
Castle Street, 129, 190
Catalini, Mme., 208
Catesby, Messrs., 86, 103
Catton (publisher), 85
Cavendish, Hon. Henry, 278
Cecil, Sir William (Lord Burleigh), 41, 66
Céleste, Mme., 116
Cellars, 78 f.
Century of Painters, 203
Chalie, John, 277
Chalon, Miss, 126
Chambers, Sir William, 189, 195
Chantrey, 245, 265
Chapel Street (*now* Tottenham Street), 107 f.
Chapone, Mrs. Hester, 218
Charles Street, 101 f., 105 f., 186
Charlotte Street, 99 f., 181, 202 ff., 214, 223, 231 f., 241, 260
Charlotte Street, Little, 107
Charlotte, Street, Upper, 191, 202, 204
Chartists, 225
Chateaubriand, 83
Chenies Mews, 260
Chenies Street, 100, 156 f., 258
Chenu, Pierre, 105
Chitty Street, 202
Church Street (and Lane), 232, 239
'City Lands, The,' 24
Clementi, 144
Cleveland Hall, 184
Cleveland Street, 13 and *n.*, 19, 68, 181, 185 ff. (*formerly* Upper Newman Street)
Clint, George, 250
Clover, Joseph, 200
Coade, 197
Cock and Pye Inn, The, 178, 219
Cock Court, 84, 86
Coffee-houses, 179, 219, 222
Coleridge, S. T., 193 f.
Collard & Co., 91, 144
Colville Court, 92, 99
Congregational Building Society, The London, 122
Constable, John, 204 f., 269

Conway Street, 70, 213 (*now* Southampton Street)
Cooke, George (actor), 104
Cooper, Sidney, 87
Cope, C. W., R.A., 206, 245
Corbould, Richard, 224
Cowper, William, 98
Cowper, Lady, 163 f.
Cox's Gardens, 156
Coyes Gardens, 119
Crabtree Field, 25, 27, 81 f., 97, 118 (i.e. Walnut Tree Field)
Crabtree Fort, 25 f.
Crabtree Street, 25, 97, 101 (*now* Goodge Street)
Cresset Press, The, 269
Croggan & Co., 197
Cromwell, Oliver, 23, 65
Crown Inn, The, 66, 208
Cumberland Street, 107
Currie, Sir Donald, 258
Czecho-Slovak Consulate, The, 279

Dallas, Sir Robert, 276
Dance, George, R.A., 250
Dance, George, Jun., 157, 211
Daniell, Thomas (artist), 124
Daniell, William (engraver), 184
D'Arblay, Mme., 156
Darwin, Charles, 245 ff.
Davenport Brothers, 225
Davy, Robert, 224
Defoe, 17, 52, 60, 69, 253
De Morgan, William, 251, 268
De Wint, Peter, 100, 218, 250
Dibdin, Charles, 104
Dibdin, Thomas, 104, 208
Dickens, Charles, 70, 89 f., 153, 176, 181 f., 185, 195, 251, 253 f., 264
Dodd, Dr., 104
Dog-fights, 179, 247
Dominion Theatre, 82, 176
Donaldson, Sir George, 275
Douce, Francis, 249
Drill Hall, 100
Duels, 174
Duke of Bedford's Road, 21, 42
Du Maurier, George, 167
Dyott House, 233
Dyott Street, 79, 231 f., 237, 243

Eastlake, Sir Charles, 211, 213, 245, 264
Edwardes, Edward, A.R.A., 100
Edy, Simon, 235 f.
Eldon, Lord, 245 f., 272 ff.
Electric Light, 72 *n.*, 137
Etty, 245
Euston Road, 19, 53, 57, 66 f., 82, 133, 185 (*formerly* New Road)

Fairs, 30, 35, 83, 124
Farington, Joseph, 204 f., 219
Farthing Pie House, 19, 23, 29, 54, 68 f., 181, 220
Fauntleroy, 188 f., 196
Figg, James (pugilist), 19, 59 f.
Finch-Hatton family, 275
First Edition Club, The, 279
Fisk, William, 125
Fittler, James, 206
Fitzroy Chapel, 213
Fitzroy Court, 127
Fitzroy Inn, The, 101
Fitzroy Market, 131
Fitzroy Rooms, The, 126
Fitzroy Square, 57, 184, 263 ff.
Fitzroy Street, 45, 202, 210 f., 260
Fitzroy Street, Upper, 264
Flaxman, 99, 129 *n.*, 209, 215
Flaxman Gallery, 256
Forbes, Sir Charles, 270
Forbes-Robertson, Sir Johnston, 117, 279
Forty Footsteps, The Field of, 174 f., 271
Francis's Farm, 57

Francis Street, 17, 82, 85, 87, 142 f., 258
Frascati's, 26
Fraser, Sir Alexander, 277
French Consulate, The, 280
French Episcopalian Church, 242
Frith, William, 244
Frost, W. E., R.A., 212, 245
Fry, Roger, 87, 268
Fuseli, 190

Gallows, St. Giles's, 76
Garrick, David, 168
Gas lighting, 88
George Street (i.e. Dyott Street), 233, 257
George III, 109, 131, 202, 272 f.
Georges, Mlle., 113
Gifford, Sir Robert, 250
Gissing, George, 92, 99
Glover, Mrs. (actress), 210
Goat and Compasses, 212, 288
Goddard, Messrs. J. & J., 102
Godwin, William, 94, 251
Gooch, Robert, 192
Goodge, John, 101
Goodge Street, 25, 87, 101 f., 104 ff., 185
Goodge, William, 27
Gordon Riots, 70, 164, 174
Gordon Square, 134
Gould (ornithologist), 245
Gower Street, 13, 21, 24, 184, 231, 245
Gower Street Chapel, 252
Grafton, Duke of, 24, 42, 45, 54, 126 f., 134, 263
Grafton Street, 21, 57, 126, 133
Grafton Street East, 134
Grafton Street, Upper, 100
Graham, Baron, 276
Granby, Marquis of (inn), 98
Gray's Inn Road, 17
Great Queen Street, 16, 27
Great Russell Street, 16 f., 80, 160 ff., 175, 238
Green Lane, The, 19, 54, 68, 181 f., 264
Green Man, The (*originally* Farthing Pie House), 20, 68
Gresse, Alexander, 96
Gresse Street, 81, 90, 96, 100
Gresse's Gardens, 81
Gresse's Mews, 25
Grossmith, Weedon, 275

Hampshire Hog, The, 239 f.
Hampstead Road, 51
Hancock's steam omnibus, 57
Hanway Street, 18, 25, 81, 92 f.
Hanway Yard ('Hanover Yard'), 80, 93
Hardwick, Thomas, 191
Hare and Hounds, The, 239 f.
Hare's Foot, The, 103
Hart, Soloman, 269
Hartford Street, 131, 224
Hatfield House, 40
Hawkins, Sir Anthony Hope, 279
Haydon, Benjamin Robert, 213
Hazlitt, 162, 176, 219
Heal, Ambrose, the late, 8, 146
Heal, Ambrose, 4, 155, 281
Heal Collections, 81 *n.*, 116, 145, 212, 281
Heal, Fanny, 153, 203
Heal, John Harris, 152, 221
Heal & Son, 11, 17, 24, 57, 72, 82, 143 ff., 150 ff., 221
Heath, James, 200
Heath, Judge, 276
'Heatherley's,' 202
Heinemann's, 167
Hellenic Studies, The Society for Promotion of, 280
Henderson, William, 208
Hewetson's, 204
Hicks, Seymour, Mr., 278 f.
High Street, 226 ff.
Highwaymen, 172, 252
Hilton, William, R.A., 100, 250
Hog Lane, 238

Hogarth, 50, 58, 60, 85, 211
Hogarth, The (club), 270 f.
Hogg, Sir James McGarel, 131
Holbrook Buildings, 127
Hollins, John, A.R.A., 192
Hollis, Thomas, 193
Holy Land, The (inn), 239
Home Field, The, 140
Hone, Nathaniel, 58, 218
Hook, Theodore, 186, 196, 210, 244
Hooke (architect), 169
Horner, Leonard, 249
Horseshoe, The (inn), 87, 178
Hospital Close, 227
Hospitals, 47, 82, 100, 169, 195, 227 (*and see* Middlesex Hospital)
Howard, Henry, 198, 200
Howland Street, 124 f., 183, 202, 206, 224
Humphrey, Ozias, 258
Hunt, Holman, 184
Hunt, Leigh, 197
Hunter, John, 277
Huntley Street, 142, 258, 260

Image, Selwyn, 206
Inglis, Sir Robert, 277
INNS, TAVERNS, PUBLIC-HOUSES AND COFFEE-HOUSES:
Adam and Eve
Apollo
Bedford Coffee House
Beggar's Bush
Black Horse
Blue Boar
Blue Posts Tavern
British Queen
Bull and Axe
Bull's Head
Castle Tavern
Cock and Pye
Colosseum
Crown
Fitzroy
Goat and Compasses
Hampshire Hog
Hare and Hounds
Hare's Foot
Holy Land
Horseshoe
King's Head
Lamb
Leopard Coffee House
Little Dublin
Maidenhead
Marlborough Head
Marquis of Granby
Mortimer Arms
New Inn
Northumberland Arms
One Tun
Percy
Plasterers' Arms
Prince of Wales
Prince of Wales' Feathers
Queen's Head
Red Lion
Rising Sun
Roebuck
Rookery
Rose and Crown
Saracen's Head
Talbot
Three Cranes
Toten Hall
Turk's Head
Valiant Trooper
Welch's Head
Wheatsheaf
White Hart
White Lyon
Wine Vaults, various
Yorkshire Grey, The
Institute of Builders, The, 279
Irving, Edward, 197

Jameson, Mrs., 156, 265, 278
Jenner, Charles, 30
Jenner, Dr., 167
Jernigan, Henry, 168

John, Mr. Augustus, 212
John, King, 23, 38
John Street, 92, 107, 121, 223 f.
John Street, Upper, 131, 224
Johnson, Lionel, 206 f.
Johnson, W. (optician), 144, 283
Jones, Robert, 200
Jonson, Ben, 49
Jukes, Francis, 125

Kauffmann, Angelica, 275
Kearsley, Miss, 279
Kemble, Charles and Fanny, 201, 278
Kemble, John Philip, 166
Kendal's Farm, 68, 70
Keppel's Row, 70
King John's Palace, 59, 62
King Street, 75
King, Thomas, 225
King's Head Tavern, 19, 51, 59, 66 f., 80, 88
Kirkman's Place, 101
Kitchiner, Dr., 128
Knapton, 225
Kneller, Sir Godfrey, 163, 166
Knowles, Sheridan, 156

Lamb Inn, The, 225
Lamb's Conduit Fields, 17
Landseer, Sir Edwin, 245, 265 f.
Larking, Mrs., 278
Lavender Mills, 119
Lawrence, Justice, 276
Lawrence, Lane, 238
Lemaître, Frederick, 113
Le Neve, John, 162
Leopard Coffee House, 179
Leslie (artist), 128, 205 f.
Leverton, 262, 275
Lincoln's Inn Fields, 15
Linnell, J., 143, 192
Literary and Scientific Institution, 225
Lithgow, William, 24
Little Dublin (inn), 239
Little Sea, The, 18, 81 f., 119, 223
Littledale, Mr. Justice, 276
Locatelli (sculptor), 203
Loftus, W. R., 96
London Association of Accountants, The, 279
London Diocesan Board, 179
London and Middlesex Archæological Society, 146
London Street (*now* Maple Street), 125 f., 183, 202
London University, 256
Longman & Broderip, 144
Lonsdale, J., 191
Lottery, 168
Loughborough, Lord, 272
Lover, Samuel, 106
Lunardi (aeronaut), 52, 88
Lushington, Sir Henry, 276
Lyde, Sir Lionel, 275

Macaulay, Lord, 92, 208, 265
Macaulay, Mrs. Catherine, 192
Mace, William, 80, 82, 150 ff.
Maclino, 86, 282
Maclise, Daniel, 205, 269
McQueen's Buildings, 142
Macready (actor), 105
Maddick, Dr. Distin, 117
Mad Duchess, The, 172
Maidenhead Tavern, The, 236, 241
Malton, Thomas (drawing master), 218, 285
Mansfield, Lord, 164
Maple & Co., 137, etc.
Maple & Cook, 137, 138
Maple, Sir John Blundell, 138
Marlborough Head, The, 259
Martin, Reuben, 86
Marylebone Lane, 12
Marylebone, Parish of, 10, 13 *n.*
Marylebone Parish, History of (Smith), 184
Mathers, Liddle, 207

Mathew, Mrs., 214 ff., 217
Mathew, Rev. Henry, 208
Mathews, Charles, 162, 167
Maynard Lane, 232, 238
Medical Defence Union, The, 279
Medical Hospital College, 183
Melville, 269
Mendicants' Convivial Club, 237
Merchants' Water Works, 203, 214, 216, 223
Meux's Brewery, 17, 26, 73, 82, 94, 97, 176 f.
Microcosm, 171
Middlesex Hospital, 100 f., 105 f., 182 f., 185 f., 191, 196, 246
Midford Place, 126
Millais, Sir John, 244 f., 251, 277
Miller, Joaquin (American poet), 267
Miller's Stables, 155
Minasi (engraver), 106
Mitau, James (engraver), 130
Monckton, Lady, 278
Monmouth Street, 75
Montagu House, 16, 161, 162 f., 169 ff.
Montague, Basil, 278
Montgomery, Robert, 209
Moore, John Francis, 192
Moore, Thomas, 84, 86
Morland, George, 97
Morland, Henry R., 97
Morris, William, 266
Mortimer Arms, The, 178
Mortimer Market, 134, 140 ff.
Mortimer Street, 102, 105, 106, 182, 186
Mortimer's Folly, 140, 254
Morton, Dr. David, 130
Moser, Mary, 258
Mulready, 143
Munro, Sir A., 277
Murrell's Closes, 42
Naumann, J. C. F., M.D., 277
Necton, William (plan), 40 ff., 44
New Academy, The, 49
'Newcastle's, The Duke of' (plot of ground), 24
New Inn (yard), 86 f., 143, 178
Newman, Cardinal, 253
Newman Street, 181, 186, 196 ff., 203
New Oxford Street, 15, 102, 176, 226, 230 f., 239
New River Company, 72
New Road (*afterwards* 'Euston Road'), 27, 53 ff., 70, 80, 126
New Street, 232
Newton's Houses, 242
Nollekens, 68, 73, 94, 99, 234, 250
Nollekens (sculptor), 191, 201
Norfolk Street (*formerly* Green Lane), 182, 185 f., 196, 203
North Crescent, 156
North Street (*now* Chitty Street), 202 f.
Nottingham Street, 231 f.
Novosielski, Michael (architect), 108

Oldcastle, Sir John (Lord Cobham), 77
Old Farm House, The, 80
Oliver, Mr. William, 278
Omega Workshops, 268
Onslow, Speaker, 164
Opie, 191
Orange Court, 234
Orchardson (Scottish painter), 269
Orrock, James, 279
Osnaburgh Street, 19 f.
Ottley, 129, 191
Oxford and Cambridge Musical Club, 279
Oxford Market, 18
Oxford Street, 46, 60, 71, 79, 181

Page, Miss (painter), 125
Paine, James (architect), 182
Painter Alley, 240
Palace Row, 59, 62, 67
Pancras Street, 21, 85, 134, 142
Panizzi, Sir Anthony, 255
Paradise Row, 18, 81, 82
Park, Sir Allan, 276
Pasquale, 61, 108
Pattison, Justice, 276
Paxton Place, 135
Pearce, Matthew (architect), 119 f.
Pennell, Mr., 212
Percy Anecdotes, The, 219
Percy Chapel, 208, 210, 214, 217
Percy Street, 97, 191
Périgal, Ambrose, 200
Perry's Court (*formerly* 'Petty's Court'), 92
Pettie (painter), 269
Pettit (engraver), 108
Phœnix Street, 231, 243
Piccadilly, 16
Pic-Nic Society, 109 f.
Pinero, Sir Arthur, 106
Pitaunce Croft, 227 f.
Plague, The, 107
Plasterers' Arms, The, 135, 178
Plumtree Court, 231, 241
Plumtree, Henry, 241
Plumtree (or Plumbtree) Street, 76, 241
Ponds, 17 ff., 22, 65 f., 81 f., 99, 118, 146, 152, 216, 223, 254 *n.* (*See also* 'The Little Sea.')
Portland Estate, 181
Pounds, 17, 81 f., 132, 238
Pre-Raphaelite Brotherhood, 184, 251
Prince of Wales (tavern), 51
Prince of Wales' Feathers (inn), 131
Prince of Wales' Theatre, 107, 114 f.
Prinsep, Val., R.A., 206
Private Palaces of London, 165 *n.*
Procter, Adelaide Anne, 278
Procter, Bryan Waller, 278
Protheroe, Lady, 279
Puget (Poughet), Peter Paul, 170
Pugin, Augustus, and Augustus Welby, 167

Queen's Head, 19
Queen's Square, 134
'Queen's Theatre, The,' 113
Queen's Westminsters, The, 136

Raimbach, Abraham (engraver), 130
Randall (pugilist), 84, 86
Rathbone, Mr., 74
Rathbone Place, 18, 25, 71, 96, 100, 176, 179, 202, 208, 210, 213 f., 219, 221
Rathbone Place, Upper, 214
Rats' Castle, 233, 235
Ray, Miss, 108, 278
Red Lion Inn, 82, 87, 178
'Regency, The,' 112
Regnart, Mr. Henry, 138
Repton, George (architect), 275
'Resurrection Men,' 123
Reynolds, Frederick (dramatist), 130
Ricardo, Halsey, 277
Richardson, Sir John, 276
Ricketts, Charles, 207
Ridgemount Street, 260
Rising Sun, The (inn), 178
Roberts, David, 191, 211
Roberts, Henry, 238
Robertson, Andrew, 192
Robertson, Rev. F. W., 130
Robinson, Sir Christopher, 276
Rochard, Francis, 125
Roden, Thomas (bookseller), 95
Roebuck, The, 178
Romilly, Sir Samuel, 246

Rookery, The (inn), 239, 271
Rope-walks, 140, 203, 254 *n.*
Rose and Crown, 86, 178
Rose, Samuel, 98
Ross, Sir William, 266
Rossetti, Christina, 266
Rossetti, D. G., 184, 207, 266
Roubiliac, 220
Rough, Serjeant, 276
Rowlandson, 20
Royal Agricultural Society, The, 279
Royal College of Music, The Associated Board of the, 279
Royal Institute of British Architects, The, 279
Russell Place, 202, 206
Russell (or Seman), William, 227, 229

St. Andrew's Hall, 197
St. Giles's Circus, 45 f.
St. Giles's Fort, 26
St. Giles's, History of (Parton), 147, 164, 227
St. Giles's Hospital, 76
St. Giles's-in-the-Fields (church), 15, 239
St. Giles's Pound, 73
St. John the Evangelist (church), 209
St. John, Miss Florence, 278
St. John's School, 76 *n.*
St. Martin's-in-the-Fields, 15, 30
St. Marylebone, Topographical Survey of, 27
Salisbury, Lord, 270
Salvation Army, 115
Sandford, antiquary, 163
Sandwich, The Earl of, 108, 278
Sant, James, 269
Saracen's Head, 178
Sass's Art School, 244
Scala, The, 117
Scharf, George, 143
School of Industry, 210
School, Miss Thornton's, 156, 283
Schweppe & Co., 196
Seddon, Thomas, 98
Selby Place, 67
Seman (*see* Russell, William)
Shaftesbury Avenue, 12, 245
Shannon, Charles, 207
Sharp, William, 105
Shaw, G. Bernard, 268
Sheldon, John, 163
Shelley, P. B., 158, 162, 176
Shield, William (composer), 192
Shillibeer's omnibus, 56
Shoolbred & Co., 11, 94, 135 f., 249
Shoolbred, Walter, 136
Shooter, 67
Sickert, Walter, A.R.A., 87
Siddons, Mrs., 245, 250
Simpson, John, 212
Slack, John (pugilist), 61 f., 219
Slade School of Art, 257
Slatter, Joseph, 200
Smart, John, 206 *n.*
Smart, Sir George, 277
Smirke, Sir Robert, 174, 191, 212
Smith, Albert, 98
Smith, Messrs. H. J. and E., 194
Smith, Rev. Sydney, 126, 213
Smock Races, 33 and *n.*, 88
Southampton Court (*now* Beaumont Place), 133
Southampton House, 16, 161, 163, 169
Southampton, Lord, 75 f.
Southampton Street, 74, 213, 253 (*previously* Conway Street)
South Crescent, 156
Star Brewery (*see* Meux, p. 94)
Stephen Street, 96
Stevenson, R. L., 268
Stevenson (pugilist), 219
Stewart, Sir Robert, 270
Stokes, Peter, 218
Stone, Frank, A.R.A., 189

Store Street, 17, 156 ff., 167, 260
Stothard, Thomas, R.A., 199 ff.
Streatham Street, 232, 238, 244
Sturges, 94
Sutherland, Colonel, 247

Talbot, The (inn), 87, 103, 178
Talfourd, 276
Tallis (elevations), 90 *et passim*
Tavistock House, 175
Taylor, G. (pugilist), 219
Terrace, The (Tottenham Court Road), 133, 140
Thackeray, 95, 124 f., 140, 185 *n.*, 209, 244, 259, 267 f., 272
Thane, John, 208
Thanet House, 164
Theatres, 107 ff., 110 f., 194, 208
'Theatres' (i.e. riding schools, etc.), 224
Theatre of Variety, The, 111
Theosophical Society, The, 279
Thomson, Baron, 276
Thornhaugh Mews, 142, 259
Thornhaugh Street, 258 f.
Thornhaugh Street, Upper, 134, 142, 258
Thornton, The Misses, School, 156, 283
Three Cranes, The, 237
Thumb, 'General' Tom, 225
Tindal, Sir Nicholas, 276
Tonks, Henry, 87
Toplady, Rev. A. M., 121
Torrington Square, 175
Totenhall, 15, 30
Tottenham Court (*later* Bozier's Court), 81, 91
Tottenham, Manor of, 9, 35
Tottenham Place, 21
Tottenham, Prebend of, 36
Tottenham Street, 107 f., 203, 210
Townsend, 183
Toxophilite Society, 80, 247
Tradesmen's Cards, 281
Triquetti, Baron, 256 *n.*
Tudor Place, 96
Tufton Family, 164 ff.
Turk's Head, The (inn), 236
Turner, Charles, 129 f.
Turner, J. M. W., 245
Turnerelli, 200 f.
Turnpike, The, 19 f., 70
Tyburn, 51 *n.*, 223
Tyburn, Road to (i.e. Oxford Road), 10, 60, 71

Union Street, 183, 185, 203
University College, 22, 86, 134, 138 f., 254, 256, 282
University College Hospital, 257
University College School, 257
University Street, 139
Upper Gower Street, 22
Upper Newman Street (*afterwards* Cleveland Street), 19
Uxbridge, Road to, Way to (i.e. Oxford Street), 10, 15, 24

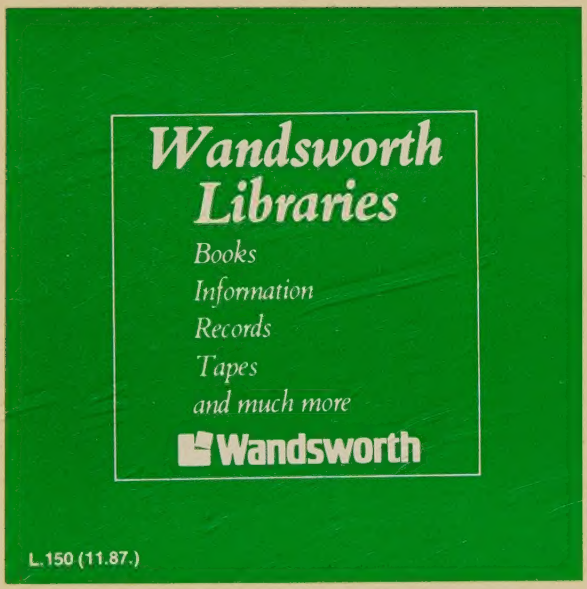
Valiant Trooper, The (inn), 87, 103
Vine Street (or Court), 231, 241 (*later* Charlotte Street)
Violet, Peter, 208
Violette, Mlle., 168

Wailes, George, 67
Walnut Field, 25, 27 (*and see* Crabtree Field)
Ward, J. R., 269
Wardour Street, 186, 197, 215
Warren Street, 127 ff.
Watch-house, 74
Waterworks, 180, 203, 214, 216, 223 and *n.*
Watson's Museum, 162
Webb (optician), 144, 283
Welch, Miss Nancy, 201
Welch's Head, The (inn), 237
Wellington, Duke of, 109 *n.*
Wells Street, 106

Wells Yard, 177
West, Benjamin, P.R.A., 197, 201, 213
Westall, Richard (illustrator), 206
Westall (bookseller), 92
'West End Theatre, The,' 112
Wheatsheaf, The (inn,) 220
Whistler, 212
Whitbread, Samuel, 182 f.
Whitefield Baths, 131
Whitefield's Chapel, 18, 25, 81 f., 118 f., 179
Whitefield, Rev. George, 118 ff.
Whitefield Street, 181, 202
Whitefield's Tabernacle, 81
White Hart, 178
White Lyon Beer House, 239
Whitfield Street, 223 f., 225
Wilkes, John, 69
Wilkie, Sir David, 213
Wilkins, Francis, 200
Wilkins, William, R.A., 254
Williams Library, 134
Wilson, Benjamin, 166
Wilson, Sir Erasmus, 183
Wilson, Richard, 107, 202 f.
Wilson, Sir Robert, 166
Wilson, Dr. Thomas, 192
Wilton (sculptor), 204
Windmill Street, 82, 99 f., 182, 209
Wine Vaults, 179
Wither, George, 29, 49
Wolcot, Dr. ('Peter Pindar'), 124
Wood, Sir George, 276
Woodward, Dr., 217
Woollett, William, 204
Woolstonecraft, Mary, 159
Wren, Sir Christopher, 163
Wroughton, Richard (actor), 124, 192
Wynford, Lord (Lord Justice Best), 276
Wyon, W. E. (sculptor), 126

Yates, Mrs. (actress), 112 f.
Yeates, W. B., 206 f.
Yorkshire Grey, The ' (inn), 126
Young, John (engraver), 200

Zambeccari, Count, 53


Wandsworth
Libraries
Books
Information
Records
Tapes
and much more
Wandsworth
L.150 (11.87.)